

TWENTY-EIGHT PAGES



THE NEW YORK



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Photo by Rosser, Pittsburgh.

EVA TAYLOR

SAN FRANCISCO.

The Alameda Lustspiel Ensemble, a clever lot of transbayars, will present at the Columbia 20 Blumenthal and Kadelburg's comedy, *Im Weissen Rösschen*. This will be the first German performance given in years at a regular theatre of San Francisco.

Under the Polar Star will remind us of Winter at the Central 16.

Arthur B. Warde has been engaged by Belasco and Mier as fore-manager for Florence Roberts' season 1934-5.

Belasco and Mier, of the Alcegaux and Central have

ORREN JAMES MITCHELL.

The Eternal City, with Edward Morgan in the leading role, was the attraction at the Willis Wood 9-Mr. Morgan's fine work here in The Only Way and T

a clever team of fun-makers. Margaret Daly Volk and Lucy Daly were, of course, very prominent in the social life of the community. A new member of the club, Valrie Daly, created a most favorable impression by dancing with much applause. Charles Howard, as the Jew, has improved much since last season and was shown around with the girls, Miss Bruno, David De Wane, Bill Miller and Edith Jude. Able and popular as he is at the fun making. The chorus was exceptionally good and looking and sang well. Robert Connors in Robbers and Emmet 15-21. The Chaparrons 22-28.

On Sunday, the 10th, the boys and girls of the town from 8-14, had a very satisfactory business. The

D. KEEDY CAMPBELL.

PORTLAND, ORE.

The Neill-Morse Stock Co. bid farewell to its patrons of the Baker Theatre by presenting Secret Service 1-7. It was unquestionably the best dramatization of the life of the late President yet seen on the biggest money maker. William Corbett, as Captain Tamm, introduced himself to a local audience as an actor. Lillian Kemble will be remembered for her portrayal of Edith Varney, as will also Elizabeth Hammond for her Captain Winford. Phyllis McAllister, as Mrs. Winford, and Edith Gray, as Mrs. Tamm, were

JOHN F. LOGAN.

The Sporting Duchess 15-21.

William Riley Hatch, Charles Sharp, and others, were by encores endorsed to the limit for meritorious work. The chorus, costumes and scenery were up to the standard of previous appearances here of this popular success.

CHARLES D. CLARKE.

the writers have accomplished much, and with little pruning here and there they will have one of the best built plays that have been turned out in

Opera House 9-11, The Bostonians in Robin Hood and The Serenade 12-14, to be followed by A Countess and The Girl 16-23.

A. FRANCIS.

The Prince of Pilsen opened to a large and enthusiastic audience at the Academy 9 and gave general satisfaction. The staging is gorgeous, the chorus large and the female portion of it decidedly pretty. The cast is above the average, the music is tuneful and

while the book is nothing wonderful in the way of originality it is clean and amusing. John W. Ramsey, as the Cincinnati brewer, gave a legitimately funny performance and had the house with him from the start. Robert Smokey made a handsome, manly Prince. Iver Anderson was good as Tom Wagner. Polly Gorman was a dashing widow. Zella Frank scored as the bell boy Jimmy. Belle Bucklin was a charming Nellie. Louise Moore a capable Edith. and Jennette Bagard a chic Sidonia. The Yankee Consul 16-21.

In the Palace of the King opened at Proctor's 9 to good business. Like most dramatizations from books the story is somewhat hazy and incoherent; it contains, however, a number of strong scenes and was, on the whole, well acted. Isabelle Everson was good as Dolores. Adèle Kiser was charming and sympathetic as the blind Inez. Anna Layton was a satisfactory Princess of Ebboli. Alfred Hollisworth was a manly though a rather heavy Don John. Raymond Camp gave a good characterization of King Philip. Mark Kent did some excellent character work as the Court Fool. The rest of the cast ranged from fair to mediocre. The play was beautifully staged. The Gay Mr. Goldstein 16-21.

Over Niagara Falls, which is being given as a business at the Francis, contains one scene which is a marvel of stage realism—namely, the descent of the barrel over the Falls. The rest of the play is melodrama of the most conventional type, neither better nor worse than scores of others in the same class. Robert Sanford was a capable Bert Bartlett. Gustave Neville as the Indian Starlight was good, but over exaggerated in his efforts to impress. The play is a criticism applies to Louise Reming as Mlle. Madeline. Grace Thornton, on the other hand, made the Indian girl, Bea, strong without overacting. Mamie Keen was a charming Madeline. Vere Hamilton a capable Alfredd. Nobody's Claim 16-21.

The Sea of Ice is the bill at the National Francis. Blanche de la Sablonniere appears as Louise E. Yountz as Ozette. J. P. Fillard as Captain Delascours. J. Girard as Horace. and E. Hamel as Carlos.

L'Algon is the bill at the Nouveaux. The operation performed on Mlle. Audiot, of the National Francis for appendicitis was entirely successful and she is now on the road to recovery.

It was with the deepest regret that his many friends in Montreal received the news of the death of John R. Walker, of the YV Theatre. He was a member of the Proctor and Phillips stocks, he played in Montreal for over a year and won a host of admirers, both on and off the stage.

DENVER.

As a fashion display of Dickens' times and its correct adaptation of the characters of that date, Mr. Pickwick is all right, but as to its merits as an opera it is very poor. We have been deluged with comic opera, musical comedies and operettas, but of all the bad ones Mr. Pickwick, as presented at the Broadway 2-7, has them all beat a city block. The lyrics show but two good songs and give Mr. Hopper but little chance to show himself as a comedian, and were it not for his entire act recitation of his world's famous "Casey at the Bat" we would have gone home disgusted. Dicky Bell was good as Sam Weller and sang his one song very well. The best singing in the performance is by the basso, Frank J. Belcher, who essays the role of Tony Weller, and although he had no solo work, he appeared to advantage in the trio, "How Will Be Brought to the Court." Laura Joyce Bell did not appear as well as heretofore, as she had rather a thankless task in the part of Mrs. Bardell. For a salient piece of comic opera, "Pickwick" is certainly "it," a cuter and more charming soufrette has not been here before in years. She proved the winner of the piece, and her duo with Hopper in the last act was the hit of the evening. The rest of the principals did what little there was to do in fine style. The chorus did not have much to do and were not much in evidence. Virginia Harrod in Iris 9-13. The best attraction in town, and playing to crowded houses nightly, is the only live criticism of Sherlock Holmes, at the Tabor 1-7. Herbert Keley has studied Gillette and gives a conscientious, careful performance of the title-role, and, although comparisons are odious, still he almost equals Gillette in the part and sends you home with the satisfaction of having seen a fine performance by a fine actor. The play itself has been improved and the character of the lighting features of the opening and closing of the last act is better than heretofore. Mr. Keley has surrounded himself with a carefully selected cast, and the performance is the same if not better than heretofore. In the role of Alice Faulkner, Miss Shannon is natural and adds the necessary details to the part. As Sid Prince, Charles Morgan gives his careful work of last year. The part of Billy as given by Walter McArdle stands out as in previous years. David Davies makes a good Professor Moriarty, but rather shows a tendency to rant at times. Lorena Atwood brings to the role of Madge the proper spirit and makes good in the few scenes in which she appears. The supporting cast is well cast and a well marked even performance is given. Fox Grandpa 8-14.

The New Curtis is doing nicely. The Minister's Son and the performance is good of its class in the rural drama. Down Mobile 8-14.

ONEY K. CARSTARPHEN.

NEWARK.

Jerome Sykes, The Billionaire, is stopping at the Newark 9-14. The Rogers Brothers 16-21.

The Empire 9-16 has been given over to a programme of mirth and music. Hanny Hoeligan was the title of the piece, and the character was impersonated by H. H. Mack. Mrs. Gilmore made a hit, her rendering of "Biddie" winning her a generous share of the applause. A large and well trained chorus succeeded in adding to the enjoyment of the play. Charles Warner in Prison 16-21.

No Wedding Bells For Her is interesting the patrons of Blaney's 9-14. This melodrama, by Theodore Kreymer, deals with the labor question and is very effective in holding the interest of the audience from start to finish. The co. is a capable one, and the scenic equipment was up to the standard. The Little Church Around the Corner 16-21.

Manager Jacobs has found that his people have a liking for melodrama, and he is doing his best to give them what they want. That he succeeds no one can deny. The offering for the week of 9-14 is a Human Slave. A little love story lightens the heavy action of the piece. Capital and labor is treated in a manner to gain the plaudits of the audience. The co. was an able one and the stage settings were very realistic. A Great Temptation 16-21.

J. Henry Kolker, who was formerly leading man with the Blaney Stock co., was warmly welcomed by his old friends when he appeared at Proctor's 9-14. He was accompanied by his wife, professionally known as Mrs. Henry Kolker. During their stay they were the recipients of many social attentions.

It is rumored that Mrs. Florence Mulford Hunt, a well-known contralto, whose home is in Newark, and who has sung with great success both in this country and abroad, has been offered an engagement to appear in grand opera this coming season.

Harry McDonough, who is a member of The Billionaire co., was warmly greeted by his old friends and neighbors 9-14. While here he entertained several members of the co. at his home in East Orange.

Another one who claims Newark as his home, and who has been entertaining his fellow citizens from the local boards, is Herbert Holcombe, at Proctor's 9-14.

The United Theatre Attaché's Social Club will hold a masquerade carnival in this city Dec. 15.

A large delegation from the local lodge of the Eagles attended the performance of The Runaway Girls at Waldmann's 12, in honor of their fellow member, Peter S. Clark, who is proprietor of the attraction.

Henry Muller, of this city, is meeting with success in the leading part in The Little Christian.

JERSEY CITY.

A Ragged Hero took well at the Academy of Music 9-14 to large attendance. The co. is a capable one. Hal Brown, as the tramp hero, is a clever actor, and played the part in a most natural manner. Julia West, as the village belle, made the part a strong one. Gertrude Swiggett and Julia S. Hopkins (part) is excellent and proved a new artist in this particular line. Lizzie Woods, as Mrs. Preston, did not make up old enough, but aside from that she was good. Herbert E. Denton was an earnest villain.

Phillip Smith as Bob was manly, and his many escapes from treachery were heartily commended by a sympathetic audience. Hazel Woods as Dot Preston is a precocious actress. Thomas O'Malley as Rafe was a typical housekeeper. The small parts were well taken care of by Frank Bell, Alfred Sidwell, Norman Roberts, and Mark Webster. George W. Monroe in Our Bridget's Dream 16-21. The Volunteer Organizer 23-25.

Sky Farm at the Bijou Theatre 9-14 drew fine houses. The scenery is extensive, artistic, and called for genuine approval. The co. is a fine one. George T. Meach has a strong part as the Minister, and he knows how to play it. Frank C. Hartwell as Benjamin Breeze is breezy and gruff enough to suit the most exacting. He made the part a strong one. Harry Mills, as the young farmer Niton was capital. Ed Gorman as Sleepy Jackson proved himself a clever character actor. George Ebor as the hackman was good. Frederick Burton as Stephen Tully, a country bumpkin, was a capital actor. The part of the mother, naturally, Arthur H. Ebbens as Warren Breeze was all that could be required. Leonard Ide as the false friend handled the part to the satisfaction of all. Maricel Boland as Maricel was quiet and charming. Grace Hull as her sister was also good. Helen Douglas as Augusta, the village tomboy, was not only a finished comedienne, but a good acrobat as well. She made the hit of the performance. Josephine Bacon as the independent domestic, and Sarah McVicker as

the widow had the cream of the comedy, and they did full justice to it. The remaining roles were well played. The Factory Girl 19-21. Joe Proud to Beg 23-25.

Gertrude Neider, of this city, has been engaged to appear in a new Japanese opera to be produced by David Belasco. The Worst Woman in London and Queen of the White Slaves are the latest bookings at the Academy of Music.

The Elks burned up one of its two mortgages 9. They are preparing for the annual memorial services Dec. 6.

PROVIDENCE.

Drink was presented at the Providence Opera House 9-14 by Charles Warner and an English co. to small houses. The play did not appeal to the public, though Mr. Warner's Cousin was a fine bit of character acting. He was fairly well supported. Bertha Galland in Dorothy Vernon of Haddon Hall 16-21.

For the week 9-14 the Empire had The Evil That Men Do, another interesting melodrama by Theodore Kravitz. The work of the presenting co. was particularly good. One of the most prominent roles was made by Walter G. Horton, a finished actor who appeared in the dual roles of Rev. George Crane and Lillian Abington, and the other of Nathaniel. Business good. Girls Will Be Girls 16-21.

A Message from Mars, seen here last season with Chase Hastings as the star, returned 9-14 as the Imperial attraction and was well received. The production was staged with new scenery and was excellent as Old Mars. Others who did good work were Emmett Whitney, Florence Hastings, Emma Dodge, J. J. Kiser, Calvin Kavanagh, John E. Crowley, Raymond Lindsey, and Louise Barre. The production was staged with new scenery and was excellent as Old Mars. Others who did good work were Emmett Whitney, Florence Hastings, Emma Dodge, J. J. Kiser, Calvin Kavanagh, John E. Crowley, Raymond Lindsey, and Louise Barre.

Among those engaged for the first concert by the Arion Club at Infantry Hall 30 are Millicent Brennan, Gertrude Edmonds, Paul Default, and Gwyllyn Hattie Forsyth, a former Providence girl and a member of the Weber-Field force, visited friends here 16.

COLUMBUS.

The Roosters in Robin Hood 4 and The Serenade 5 played to excellent business at the Southern. Both operas were presented to much praise-worthy manner, and the success attained was most substantial.

An audience numerically large and representative of our best class of theatre patrons accorded Clara Bloodgood and a most hearty reception in the Girl With The Green Eyes 10. The play essayed by Mrs. Bloodgood was most exacting, and she manifested the possession of the numerous requirements of the part in the entire satisfaction of all who saw her.

An excellently balanced and supported her, the work of Robert Drouet deserving special favorable comment. Held by the Enemy was the offering by the Empire Stock co. 9-14. Rachel McCreery, for which Miss Hall was cast and which was impersonated by Louise Marcell because of the illness of the first named actress, was one of the best delineations that has been offered by any member of the co. since its installation in the former vaudeville house. Every essential of the character was exhibited in a most convincing manner by Miss Marcell, and her already excellent standing in the opinion of our playgoers was considerably augmented. The remainder of the cast met requirements.

His Last Dollar proved to be a popular priced attraction of unusual merit as played at the High Street 5-7. Georgia, as Eleanor Downs, made a great personal hit and demonstrated the fact that she was an actress of unusual ability. Charles Fleming, well known here through his association with our Olentangy Stock of last summer, was given an emphatically favorable reception by his many local admirers. The remaining members of the cast were equal to the occasion, and the play was well staged.

The Middleman was the bill 9-11, which meritorious drama has been favorably supported. The fact that it was a popular play and which it does according to the capacity houses that greeted the presentation of the play. The various members of the cast were acceptable.

ST. PAUL.

Henry W. Savage's excellent co. presented The Prince of Pilsen at the Metropolitan Opera House 8-11 and was well received by large and appreciative audiences. Jess Dandy was irresistibly funny in the role of Hans Wagner, both in voice and acting. He made a pronounced hit, and his many impersonations won him merited recognition. Henry Taylor, as Lieutenant Tom Wagner, gave a very creditable impersonation and sang well. Walter Clined in the role of Lord Somerset contributed a very amusing play and won marked favor. Trilzie Pricanza made a very favorable impression and was an entire success as the dashing widow. Mrs. Madeline Crocker, Almyra Forrest Lockwood, and the role of Edith Adams with pleasing effect. Ruth Prebles won favor as Nellie Wagner. Idaline Cotton was very clever as Sidonia. Effortless work was offered by the large chorus of pretty girls, sweet voiced and handsomely costumed. The male chorus was strong. Balance of the cast did creditable work. Lew Dockstader's Minstrels 12-14. Lulu Glaser in Dolly Varden 16-18. Walker Whitehead 19-21.

Robert Campbell's spectacular production of The White Slave was a drawing attraction at the Grand Opera House 8-14. The production was thoroughly enjoyed by the audience. The co. was a fine one. The house to S. E. O. opening night, and at close of each act the co. responded to hearty applause. Helen Olier, as Lisa, carried the title-role admirably. Her work was a complete success. Kate Campbell, as Daphne, handled the part finely. Jessie Burdette was clever and amusing in the role of Nance. David M. Hartford, as Clay Britton, offered some very creditable work and drew favor. Thomas Garrick's character and gave excellent portrayal. Creditable impersonations were William Christie Miller's Mr. Hitch, John E. Ryan's Job, Neil Gray's Clem, Jennie Christie's Martha, Mildred's role of Lee. The Show Girl 15-21. Busy Izzy co. follow.

GEORGE H. COLGRAVE.

TOLEDO.

Blanche Walsh in The Resurrection 7 to fine business. The Wizard of Oz packed the house 10. While the piece is always bright and pleasing, the production does not compare with last season's. The principals, with one or two exceptions, were up to the standard, and the action seemed to drag. The Girl With The Green Eyes pleased a representative house.

At the Lyceum Charles A. Leder and co. in The Funny Side of Life 5-7 to fair houses. E. J. Morris and Al. Edwards, in connection with the star, were excellent. The Good Old Summer Time was the bill 8-14, and was about the best thing to meet competition we have seen. George Evans heads the co., and in one of those few comedians who are funny without making an effort. There was plenty of good music, a wealth of scenery and a host of pretty girls.

A Little Outcast filled all the seats at Burr's at every performance 5-7. It was one of those peculiar pieces of Hal Reid's, of which the public never seem to tire. The Lighthouse by the Sea, a melodrama of exceptional interest, drew crowds 8-11.

Even in Shakespearean plays the Empire Stock co. makes good. As You Like It was successfully presented 8-14 to audiences who seemed to enjoy the whole thing. Frank Camp, the new leading man, made an instant hit as Orlando. Al. Phillips made a delightful Touchstone, and, of course, was given an ovation on his return to the house where he has become such a favorite. Miss Willis made a good Rosalind, and Miss Gillingwater's first appearance as a member of the co. was a success, as the management predicted. The other members were well suited to their parts and the piece was most admirably staged.

C. M. EDSON.

MINNEAPOLIS.

Dockstader's Minstrels were seen at the Metropolitan 8-11, opening a good sized house. The performance was excellent throughout. Nell O'Brien, William Hallett, Carroll Johnson, and Gray Weller contributed, taking musical numbers. Ed and Max Ford did some very good work. Lew and Edna were as usual, irresistibly amusing. The final tableau was a feature. The Prince of Pilsen 12-14.

The Ferris Stock gave Brown's in Town at the Lyceum, 8-14, to good business. A. A. Bron Beasler made an excellent impression as Dick Preston. William H. Murdock did admirably as Dick's friend. Maudie Gilbert was happily cast as Mrs. Preston. Maudie Cecil, Leslie Burnham, Frances Murdock, Charles C. Burnham, Joseph Totter, and

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George J. Elmore also deserves mention. The Cowboy and the Lady 15-21.

The personal favorite, Shore Acres, opened for a week at the Bijou 8 to fair business. James T. Galloway made his customary favorable impression as Nathaniel Berry. May McCabe was pleasing as Mrs. Berry. Chas. Winter was very satisfactory as Helen Berry. William H. Burton made the most of the role of Josiah Blake. Elvira Stevens was cast in favor as Joel Gates. The others were satisfactory. The White Slave 15-21.

The Apollo Club gave its opening concert of the season at the First Baptist Church 9 before a large and brilliant audience. The work of the chorus was exceptionally praiseworthy. Madame Isabelle Bouton, mezzo-soprano, and Ottakar Malek, pianist, the soloists were given a cordial reception.

The Jeanie Osborn Concert co. gave the opening entertainment in the Y. M. C. A. course at Association Hall 10 before a large and well pleased house. Florie Zonne, formerly a successful actress of the Metropolitan, is here with Dockstader's Minstrels.

BUFFALO.

Vivian's Papes held the boards at the Star 9-11. It is indeed a pity that so clever a co., including River and Wise, Elizabeth Tyree, and Sally Cohen, could not find a better vehicle to display their talents than in this so-called farce. Business very poor. The Girl With The Green Eyes 10. The play essayed by Captain Dieppe, one of the most delightful comedies we have had the pleasure of witnessing this season. Margaret Dale is his leading woman, and is seen to excellent advantage. Business 8, 9, 10. Next week, The Girl With The Green Eyes 10.

Kirk La Shelle's mammoth production of Checkers was presented at the Teck 9-14, and scored an immense success. An admirable co., with beautiful scenery, made this a very pleasing attraction, and deserved far better patronage than it received. Next week, The Tenderfoot, with Richard Carle.

The Lyceum had The Price of Honor, and the Academy, The Charity Nurse, with Selma Hermann in the title-role.

It is with deep regret that I announce the death of that distinguished German actor, Jean Beaureals, which occurred in this city a few days ago. He was one of the Buffalo favorites. Allan Villair and Pearl Lewis, have been spending a fortnight in this city before resuming their tour in The Heart of Texas. They have surrounded themselves with a very fine co. and their production this season will undoubtedly be the best on tour. Miss Lewis was entertained on several occasions during her stay here.

Host and Moran's Tour of the World will play an engagement at the Teck 15. P. T. O'CONNOR.

SEATTLE.

The William H. West Minstrel Jubilee did good business at the Grand Opera House 1-3. The first part had several very pleasing features. Aubrey Pringle and James H. Sadler were the best of the vocalists, and received several encores. Fred Huber and John H. King amused as principal end men. The second part included two excellent comedies, J. A. Probst in his remarkably clever imitations of birds and machinery, and Kartell, who did a sensational act on the tight wire. Rose McVillie had large audiences 6, 7, who greatly enjoyed her artistic conception of his Hopkins. The supporting co. was a very capable one, and the play's many enjoyable features were brought out in excellent manner. Floradora 8, 9. Jefferson De Angelis 23-25.

The Seattle offered Eddie Garvie in Mr. Jolly of Joliet 1-7. The Nell-Morocco co. 8-14. James Nell 15-21.

Shall We Forgive Her was the bill at the Third Avenue, and another week's good business was recorded 1-7. The play was given by the Allen Stock co., and the performance was a pleasing one. Ethel West sustained very well the leading role of Grace West. Georgia Francis did excellent work as Aunt Martha. Lillian Griffith was well cast as Joanna Lightfoot. Verna Felton, as Nellie West, was very pleasing. Sam Griffith as Oliver West, Sidnie Platt as James Stirling, Helen Stevens as Nellie Garth, and William Bradford as Dr. McKerrow were principals in the support and all were acceptable in their parts. Mason and Mason 8-14. Yon Yonson 15-21.

CLEVELAND.

After an initial production given at Syracuse, The Admirable Creation was given at the Grand Opera House 9-14, with William Gillette in the title-role, this fact being sufficient to draw a large audience Monday evening. The play is not destined to be as popular as the former, though his personality made much of the character and he was given fine support. Mary Manning 16-21.

The Funny Mr. Doolley held the boards at the Lyceum Theatre 9-14 and proved a good vehicle for vaudeville and burlesque by some clever people. Charles E. Grapewin in Mr. Pip 16-21.

Shadows of a Great City was the attraction at the Cleveland Theatre 9-14 and was presented by a first-class co. with Annie Ward Tiffany in the lead. Why Women Sin 16-21.

Chase's Empire has again changed hands, this time F. J. Shaw is in charge. Shaw is a popular vaudeville house, and will hereafter be known as Shaw's Empire. There will be no change in the management, C. J. Stevenson remaining in charge.

Rev. Walter E. Bentley, secretary of the Actor's Church 9-14, was in the city the past week, and Tuesday, 10, assisted in the formation of a Cleveland Chapter. Work on the new theatre on Prospect Street, next to the Colonial Hotel, is being pushed, and it was the intention to open the first week in February, 1904.

OMAHA.

At Boyd's Theatre Henry Miller 3. Many old friends of Louis James and Frederick Ward witnessed their new play, Alexander the Great, 4. The piece, however, did not make a good impression, although the co. as a whole was excellent. Mary Shaw was well supported. Clay Clement, after an absence of several years, appeared again in The New Dominion 6-8. The support was adequate and business fair. Manager Burdette announced on the Bridge at Midnight 10, 11. Mille James in The Little Princess 12-14. Dockstader's Minstrels 15, 16. A Texas Steer 17, 18. J. H. Stoddard 19-21.

At the popular Krug Ward and Voke, which has been a way of bringing back representations of the former business which this theatre was blessed with. The Charity Nurse 16-21.

The Yankee Consul, with Raymond Hitchcock in the leading role, was something worth listening to at the Lyceum 9-14. Very seldom has a better attraction with the same comic opera been seen here. The Prince of Pilsen 16-21.

TORONTO.

At the Grand Opera House 9-14 A Prince of Tatters has done good business and the popular hits made by the star, Al. H. Wilson, and his co. have been almost innumerable. The support was capable in every way. In the Palace of the King 16-21.

The New Mahalistic Theatre this week returned to popular prices and the same style plays as were presented in the old Toronto Opera House. Hearts of Oak 9-14 was universally popular with the regular patrons of the house, and the leading man, James Horne, with an efficient co., presented the piece in such a way as to bring back representations of the former business which this theatre was blessed with. The Charity Nurse 16-21.

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CAPITAL, \$50,000.

Before the Public Every Day.

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WIN AT NEW ORLEANS

No greater opportunity has ever been afforded the American racing public to earn a steady income with a small capital than does the Maxim & Gay Co. offer you at New Orleans, beginning Thanksgiving Day, Nov. 26.

Everybody conversant with the history of the Maxim & Gay Co. knows that at New Orleans it has scored those sensational successes which have made its name a household word among patrons of the turf. No record approaches ours for the number of winners named at long prices at the Crescent City. Our experts are already on the ground preparing for the opening. Every indication points to us surpassing our best efforts in getting the best information from that track, and we are again certain we will enable patrons of the Company to win steady incomes on small investments there.

\$50 NETTED \$201.75

Here is a complete statement, showing the result of a \$10 play on each horse given in our "Discretionary Series" during October. (Note: A capital to begin with of \$50 is required by us, as a matter of conservatism, to make a \$10 play on each horse that is considered by us a good betting proposition.)

October Meetings—Morris Park and Brighton.

NET DAILY RESULT.		NET DAILY RESULT.	
Day	Won. Lost.	Day	Won. Lost.
FIRST WEEK		THIRD WEEK	
1—Bobadil, 7 to 5, won; Castalian, 9 to 5, won; Duelist, lost	\$22	1—Astarita, 8 to 5, won; Pol Rogers, lost	6
2—Oarsman, 5 to 2, won; 3 losers	40	2—P. Stone, 13 to 10, won; Hermis, 7 to 10, won; 1 loser	10
3—Juvenal Maxim, 6 to 1, won; M. Theo, lost; Wealth, lost	10	3—Damon, 3 to 1, won; Emergency, 9 to 2, won; 3 losers	45
4—S. Protect, 1 to 2, won; M. Brant, 7 to 2, won; 3 losers	18	4—Caughnawaga, 6 to 5, won; 2 losers	8
5—Auriville, 6 to 5, won; 3 losers	5	5—River Pirate, 3 to 1, won; Moharib, lost	20
6—Land of Clover, 5 to 2, won; 2 losers	5	6—Enright, 9 to 5, won; 3 losers	12
SECOND WEEK		FOURTH WEEK	
1—Faulconbridge, lost	10	1—Mamie Worth, 2 to 5, won; Piquet, 9 to 2, won; 1 loser	39
2—Surmise, lost	10	2—Woodshade, 12 to 1, won; 3 losers	90
3—No play (track conditions unfavorable)			
4—Medal, 7 to 1, won; 4 losers	30		
5—Charawind, 4 to 5, won; Duelist, 11 to 5, won; 3 losers	15		
6—Outcome, 9 to 10, won; Teepee, 3 to 5, won	15		
	\$122 \$43		
		Less Losses	\$332 \$63
		Net Winnings	\$269
		Less our Commission, 25 per cent.	67.25
		Net profits on \$10 play for month	\$201.75

WE PICK THE WINNERS

The system we employ to locate winners is identical with that used by "Pittsburg Phil," John A. Drake, John Gates, W. Langdon, Joe Yeager, and other famous plungers who win hundreds of thousands on the turf every year, and it proves just as successful.

We gather our information of prospective winners through a force of expert horsemen who hold a watch on the horses in their early-morning trials, and in that way learn when they are ready to win.

The money that is played into the game by persistent losers, such as the large mass of uninformed players are bound to be, goes into the pockets of the big operators, of which the Maxim & Gay Co., representing a large clientele, stands at the head. The work of the Maxim & Gay Co. is to place the general public upon a level with the winning plungers, and our success in this accomplishment has made us famous on two continents.

The principle upon which we operate is such that we must of necessity do the best we can for you. Our income is derived solely from a percentage of the winnings of our clients, and if we cannot make you win, our entire income is cut off. That we have been successful in making our clients win is amply proven by the fact that we have prospered for upward of three years, while imitators, pursuing more economical and less businesslike methods, have gone under by the score. Noting the success that was being achieved by Maxim & Gay, scores of "get-rich-quick" operators tried to break into the field successfully occupied by the older and more responsible firm, but it did not take the press and public long to discriminate between the legitimate and the illegitimate, and as a result we have continued to flourish uninterrupted, while in the ranks of our rivals there have been scores of enterprises initiated, only to end in failure.

JOIN OUR WINNING ARMY

The greatest race meeting in the history of the South begins at New Orleans on November 26. In magnitude it will eclipse all other turf gatherings of the past. The Crescent City Jockey Club knows this to be a banner year and has prepared for it. So have we. If there are more horses at the New Orleans racetrack than ever gathered there before, we have more expert "clockers" and handicappers than we ever employed at any other meeting. They cannot make the game too big for us to handle. We move with the times.

If you want to get aboard our discretionary series, at New Orleans, in which we play daily those and only those horses we think all betting propositions, with the privilege of not playing any horses at all on days when we consider conditions unpropitious, fill out the accompanying blank and forward your remittance to us at New Orleans as soon as you can. Play will be begun on the first day of the meeting, if your money reaches us in time; otherwise, we will begin play the first day it reaches us after the meeting has begun. Money should be sent by bank draft, express money order, or currency in registered letter. Uncertified checks are not accepted.

THE FOLLOWING SUMS ARE THE MINIMUM ACCEPTED FOR PLAY:

For a \$5 play on each horse	\$25	For a \$20 play on each horse	\$100
" " \$10 " " " "	50	" " \$50 " " " "	250

Remit direct to the Maxim & Gay Company, 928 Canal Street, New Orleans. All accounts received by the Maxim & Gay Company will be played at the track by the Maxim & Gay Co., and the Maxim & Gay Co. will make all accountings

direct to its clients. The Maxim & Gay Co. assumes all responsibility for a proper execution of its clients' order. Our friends are cautioned against sending money through the mails without registering.

TO MAXIM & GAY CO. [Incorp.], 928 Canal St., New Orleans, La.

In accordance with the terms of your ad. in the New York Dramatic Mirror, I enclose Dollars. Please bet for me daily Dollars on each selection of your Discretionary Series at the New Orleans races. You agree to send me every day, in a letter postmarked before the races are run, the names of the horses which will be played for my account that afternoon and to send me statement and check weekly for profits, less 25 per cent. of winnings. Post odds are guaranteed as published in the New Orleans Morning Newspapers. My account is subject to withdrawal in full on demand.

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LUBEC.—**OPERA HOUSE** (Wilbur A. Shea, mgr.): Dark. The County Fair 13.

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Mr.: Through the Centre of the Earth 18. Nell Burgess 19.
BATH—COLUMBIA THEATRE (Oscar Moore, mgr.): Thekla 18.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (Melinger Brothers, mgrs.): In the Palace of the King 6; splendid performance to large business. Lewis Morris in Faust 7; excellent performance to fair business. Anthony Stock co. 9-15 to S. R. O. Plays: The Prince and the Peasant, Devil's Island, Toll Gate Inn, Dangers of Paris, Lost in New York, For Love of a Woman, We Uns of Tennessee, and The Five Patrons. Home 14, Marshall Stock co. 16-18, Side Track 19, Howard Kyle in Rosemary 20, Francesca da Rimini 21, Chester de Vondra Stock co. 22-25, Old Plantation 26, Sweet Clover 27, Local 2, Cleveland's Minstrels 4, Night Owls 5, Myrtle-Harder Stock co. 7-12.

HAGERSTOWN—ACADEMY OF MUSIC (Charles M. Fetter, mgr.): Conroy and Mack's comedians 2-7; fair performance to a young girl saved. A Woman's Love, Lights of Gotham, and The Bookman to fair audiences. Porter J. White in Francesca da Rimini 18, A Nightmare 24, The Old Plantation 25.
ANNAPOLIS—COLONIAL THEATRE (W. A. Hollibaugh, mgr.): The Christian 9; good performance; poor business. Conroy and Mack 10-14, presenting A Woman's Love, Lights of Gotham, and For Love of a Woman to good business. Other plays: A Young Girl Saved, Humbug, A Debt of Honor, Jane Kennard, and Under Two Flags. Local 18, 19, The Cavalier 21, Crisis 23.

FREDERICK—CITY OPERA HOUSE (F. T. Rhodes, mgr.): The Old Plantation 4; small business; well pleased. Conroy and Mack 9 to poor business; co. very good. Worry Willie Walker 10; fair business; audience well pleased. Marshall Stock co. 12-14, Y. M. C. A. 15.
HAVRI—DE GRACE—CITY OPERA HOUSE (J. H. Owens, mgr.): The Old Plantation 5 to light house. Mildred and Rousiere in The Flight of Princess Irls 11; pleasing performance. Tanna's Band 14, Dr. Jekyll and Mr. Hyde 17, New York Day by Day 21, Worry Willie Walker 23, Miss New York, Jr. 30.

SALISBURY—ULMAN GRAND OPERA HOUSE (S. and I. Ulman, mgrs.): Florio Oct. 30; good entertainment. Old Plantation 10 failed to appear. Dr. Jekyll and Mr. Hyde 15, Mildred and Rousiere 21, The Merchant of Venice 29.

MASSACHUSETTS.

NORTH ADAMS—RICHMOND THEATRE (Wallace and Gilmore, mgrs.): Hi Henry's Minstrels 7; banner business against strong opposition; performance fair. Conroy and Mack 10; large business; co. excellent. The Johnstown Flood 11; fair business. The Blackthorn 13, The Policy Players 18, The Princess of Tatters 19, The Great White Diamond 20, The Razed Hero 21.—EMPIRE THEATRE (James Sullivan, mgr.): Kellar 7; large business. Phelan Stock co. 7-14; good business; co. above average. Plays: The Planter's Wife, On the Wabash, A Still Alarm, Humbug, A Woman's Victory, The Resurrection, The Road to Ruin. The Candy Man 19.
THOMAS A. HAGGERTY.

PITTSFIELD—ACADEMY OF MUSIC (W. A. Wesley, mgr.): Hi Henry's Minstrels 5; good business and co. The Johnstown Flood 10 pleased fair houses. The Blackthorn 12; good business and performance. Isabel Irving in The Crisis in the Valley 13, 17, The Great White Diamond 19, A Razed Hero 20.—COLONIAL THEATRE (James P. Sullivan, mgr.): Kellar 7; good business; clever performance. Katzenjammer Kids 7; large business. Phelan Stock co. 9-14 (except 11) opened to S. R. O. Plays: The Prince and the Peasant, Devil's Island, Toll Gate Inn, A Kentucky Romance, The Fire Patrol and Lost in New York. Grace George in Pretty Peggy 12; fair attendance; pleased. Hi Henry's Minstrels 13, Harry Leighton in Orpheus 14, THE EMPEROR (T. F. Murray, mgr.): Heart of a Hero 5, 6, The Blackthorn 9, 10; both to paying business. Heart of Chicago 12-14 opened to good house. The Great White Diamond 15-18, The Eleventh Hour 19-21, A Razed Hero 22-25, A Devil in Skin 26-28.

BROCKTON—CITY THEATRE (W. B. Cross, mgr.): Roe Stock co. 2-7; fair business. Plays: The Indian, Day of Judgment, The Resurrection, The Two Orphans, Jesse James, Dora Thorne, Dr. Jekyll and Mr. Hyde, Jack Sheppard, The Man in the Iron Mask, The Old Homestead 9 to large-out house of season. Jere McAuliffe Stock co. in the Belle of Richmond 10; large and pleased audience. Clara Turner co. 16-21, Peck's Bad Boy 22-25, Kate Charleson 26, George in Pretty Peggy 4, Peck's Bad Boy 12, Josh Sweeney 15, Harcourt Comedy co. 21-26.

FALL RIVER—ACADEMY OF MUSIC (William J. Wiley, mgr.): Clara Turner 2-7; fair business; satisfaction. Joseph McNulty in Korry Gow 7; good business. Hi Henry's Minstrels 11; naked house; good performance. Isabel Irving in The Crisis 12, Orpheus 14, The Candy Man 18, John Drew 19, The Blondella 24, Brindmoor 26, Eleanor Robson Dec. 1.
NEW BEDFORD—THEATRE (William B. Cross, mgr.): Jere McAuliffe in The Belle of Richmond and A Runaway Match; large business. Denman Thompson in The Old Homestead 10; excellent performance; large audience. Bennett-Moulton co. 12 in The London Bank Robbery and A Daughter of the People. Thelma 14, A Message from Mars 18.

LYNN—THEATRE (Frank G. Harrison, mgr.): Daniel R. Ryan co. 9-14; performance good; large business. Plays: The Lost Paradise, The Great Ruby, Monte Cristo, The Glorious Fool, Virgilus, When Ireland Was a Nation, A Royal Lover, The Fatal Wedding, and For Wife and Child. Phelan Stock co. 16-21, Myrtle-Harder co. 23-28.
TURNERS FALLS—COLLE OPERA HOUSE (Fred Cole, mgr.): Smith O'Brien in The Game Keeper 9 pleased good business. Durno, macfarlane, 17.
SOUTHBURIDGE—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Thelma 13, Orpheus 17, Sky Farm 19, Heart of Chicago 20, Peck's Bad Boy 25, A Razed Hero 30.

MICHIGAN.

KALAMAZOO—ACADEMY OF MUSIC (B. A. Bush, mgr.): Human Hearts 7; good audience; very capable co. Wilbur Opera co. 9-14, presenting Ed Pasha, Macrotte, Chimes of Normandy, Ernie, Bohemian Girl, and Fra Diavolo; very good co.; full house. Blanche Walsh in Resurrection 18, When

Knighthood Was in Flower 17, The Bostonians 20, The Wizard of Oz 21.

BATTLE CREEK—POST THEATRE (R. R. Smith, mgr.): Human Hearts 4; light house; satisfactory. A Chinese Honeycomb 5 pleased S. R. O. House Calais in The Greatest Thing in the World 8 highly pleased a small house. Bear the Throne 1, matinee; good house. Joseph Jefferson in Rip Van Winkle 9 highly delighted the largest house since this theatre opened; receipts \$1,254. When Knighthood Was in Flower 18, The Wizard of Oz 20, The Bostonians 21, A Friend of the Family 24, About the Mubark 27, Why Women Sin 28, The Fisherman's Daughter 29, Too Rich to Marry Dec. 3, Miss Bob White in The State of the Union 24, Romance of Gen. Hollow 7, The Prince of Pilsen 8, A Rained Life 11, When Johnny Comes Marching Home 11.—HAMILIN'S OPERA HOUSE (N. H. Wilder, mgr.): Reddy Stock co. 2-7 pleased good houses. Plays: A True Kentuckian, On the Edge of the Frontier, An Oath of Vengeance, A Man of Mystery, James Bors of Missouri, Dainty Fanny 24.

BENTON HARBOR—BELL OPERA HOUSE (Fred Felton, mgr.): A Montana Outlaw 6; fair co. and house. Robert Downing in When John North 9 pleased fair house. Banda Roma 10 to capacity. Slaves of the Mine 17, The Way of the Transgressor 20, Trans-Oceanic Vaudeville co. 25, Polonoise 28, Gen. Hollow 7, The Prince of Pilsen 8, A Rained Life 11, When Johnny Comes Marching Home 11.—HAMILIN'S OPERA HOUSE (N. H. Wilder, mgr.): Reddy Stock co. 2-7 pleased good houses. Plays: A True Kentuckian, On the Edge of the Frontier, An Oath of Vengeance, A Man of Mystery, James Bors of Missouri, Dainty Fanny 24.

DAY CITY—WASHINGTON THEATRE (W. J. Daunt, mgr.): Banda Roma 7; pleasing performance to large audience. A True Kentuckian 8, The Bostonians 9, Great Powell Show 10; fair performance and business. The Wizard of Oz 13, Blanche Walsh 14, The Bostonians 15, May Sargent 18, Poor General 19, When Knighthood Was in Flower 23, A Friend of the Family 25, A Slave of the Mine 26, Mary Shaw in Ghosts 27.

PORT HURON—CITY OPERA HOUSE (L. T. Bennett, mgr.): Imperial Stock co. 9-14 to good business. The Wizard of Oz 16, His Last Dollar 18, EDISON THEATRE (H. J. McCormick, mgr.): Arizona 4 to S. R. O.; pleased. Dr. Jekyll and Mr. Hyde 12 canceled. Grand Opera co. in El Capitán and Isle of Champagne 14, Crestore 18, Colonial Moving Picture co. 2.

LANSING—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Arizona 8; good business and co. A Chinese Honeycomb 4 pleased capacity house. King of the Desert 5; light business. The Middleman 24, Hilarious and the World 25, Joseph Jefferson in The Rivals 10; large audience. The Bostonians 11, Robert Downing 12.—GRAND (O. Stair, mgr.): At Crispie Creek 8-11 opened to large house. Child Slaves of the Mine 17, The Wizard of Oz 20, The Bostonians 23.

JACKSON—ATHENAEUM (H. J. Porter, mgr.): Katherine Willard in The Power Behind the Throne 4; good house pleased. Rose Coghlan in The Great-est Thing in the World 8; light house; satisfactory. A Chinese Honeycomb 6 to capacity; well received. Thomas B. Alexander in Near the Throne 9 (return); fair house. Blanche Walsh 12, Charles A. Loder 14, Grand Rapids—POWERS (H. G. Somers and Co., mgrs.): Rose Coghlan 7; fair business. In the Greatest Thing in the World 8, Joseph Jefferson in The Rivals 10; large audience. The Bostonians 11, Robert Downing 12.—GRAND (O. Stair, mgr.): At Crispie Creek 8-11 opened to large house. Child Slaves of the Mine 17, The Wizard of Oz 20, The Bostonians 23.

ANN ARBOR—ATHENS THEATRE (Dean M. Seabolt, mgr.): Rose Coghlan in The Greatest Thing in the World 8; light house; satisfactory. A Chinese Honeycomb 6 to capacity; well received. Thomas B. Alexander in Near the Throne 9 (return); fair house. Blanche Walsh 12, Charles A. Loder 14, Grand Rapids—POWERS (H. G. Somers and Co., mgrs.): Rose Coghlan 7; fair business. In the Greatest Thing in the World 8, Joseph Jefferson in The Rivals 10; large audience. The Bostonians 11, Robert Downing 12.—GRAND (O. Stair, mgr.): At Crispie Creek 8-11 opened to large house. Child Slaves of the Mine 17, The Wizard of Oz 20, The Bostonians 23.

ANN ARBOR—ATHENS THEATRE (Dean M. Seabolt, mgr.): Rose Coghlan in The Greatest Thing in the World 8; light house; satisfactory. A Chinese Honeycomb 6 to capacity; well received. Thomas B. Alexander in Near the Throne 9 (return); fair house. Blanche Walsh 12, Charles A. Loder 14, Grand Rapids—POWERS (H. G. Somers and Co., mgrs.): Rose Coghlan 7; fair business. In the Greatest Thing in the World 8, Joseph Jefferson in The Rivals 10; large audience. The Bostonians 11, Robert Downing 12.—GRAND (O. Stair, mgr.): At Crispie Creek 8-11 opened to large house. Child Slaves of the Mine 17, The Wizard of Oz 20, The Bostonians 23.

FLINT—STONE'S OPERA HOUSE (Albert C. Peck, mgr.): Himmelm's Stock co. 2-9; S. R. O. houses. Plays: In the Heart of the Storm, Northern Lights, Knobs of Tennessee, Back Among the Old Slaves, and The Deveraux Case. The Wizard of Oz 17.

ADRIAN—NEW CROWELL OPERA HOUSE (C. D. Hardy, mgr.): The King of the Desert 6; good co.; fair house. Hunt Stock co. 9-14 opened in the Ranch King; fair co. and house. When John North 9, fair co.; almost capacity. Grand Opera co. 17, Crestore's Band 19.

TRAVERSE CITY—STEINBERG'S OPERA HOUSE (Julius Steinberg, mgr.): Arizona 12, Dr. Jekyll and Mr. Hyde 15 canceled. Goddard Comedy co. 23-25, Slaves of the Mine Dec. 1.—CITY OPERA HOUSE (William Murrell, mgr.): Hungarian Court Orchestra 6; large house pleased.

DOWAGIAC—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): A Royal Slave 5 pleased small house. Rose Coghlan 10 pleased good audience; good co. Our New Minister 13, Slaves of the Mine 16, Why Women Sin 25, The Billionaire 27.

MARQUETTE—OPERA HOUSE (A. F. Koespeke, mgr.): Jefferson Dec. 4, The Wizard of Oz 10 to capacity; excellent co. Rose Coghlan in When Knighthood Was in Flower 9, A Friend of the Family 13, Arizona 18, Mrs. Wixes of the Cabbage Patch 25.

COLDWATER—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Montana Outlaw 4 drew well and pleased. The Bostonians 10, Roselle Knott in When Knighthood Was in Flower 18, Dr. Headley 19, Rodney Stock co. 23-28, Mary Shaw in Ghosts Dec. 2.

ALBENA—MALTZ OPERA HOUSE (Steel and Denison, mgrs.): Arizona 7; excellent co.; good house.

MINNESOTA.

NORTHFIELD—AUDITORIUM (A. K. Ware, owner): My Friend from Arkansas Oct. 31; poor co.; small house. The Game Keeper 3; good performance and business. Governor La Follette 7 to large house. The Convict's Daughter 11, Fashionable Society 17, St. Olaf College Band (local) 18, What Happened to Jones 20.

ST. CLOUD—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): William Owen in When Louis XI Was King 6; large house; poor play. Alexander Brothers' Minstrels 9; small house; poor co. Quincy Adams Sawyer 13, The Power Behind the Throne Dec. 1, Walker Whiteside 18, Convict's Daughter 14, St. Olaf College Band (local) 18, What Happened to Jones 20.

FAIRBAULT—OPERA HOUSE (Ward and Arthur, mgrs.): Tom Arthur, res. mgr.: The Game Keeper 5; good business and performance. Local 10, Alexander's Minstrels 11, Walker Whiteside 14, Madame Ziesler 17, Shore Acres 24, What Happened to Jones 20, Opera House Co. P. Walker, mgr.: Old Jed Proddy 2; very good co.; fair house. A Friend of the Family 3; excellent co.; small house. Quincy Adams Sawyer 6; very good co.; large house. Minstrels 19.

ALBERT LEA—BROADWAY THEATRE (W. F. Page, mgr.): Walker Whiteside in We Are King 7; good performance to light business. Lulu Glaser 24, Quincy Adams Sawyer Dec. 7, Alpha and Gaston 10, A Thoroughbred Tramp 14, A Girl from Sweden 28, The Silver Slipper Jan. 7.

ROCHESTER—METROPOLITAN THEATRE (J. E. Reid, mgr.): The Convict's Daughter 7; fair business and co. Walker Whiteside 13, On the Bridge at Midnight 17, Quincy Adams Sawyer 24, Shore Acres 31, The Power Behind the Throne Dec. 5, Arizona 11, Bazaar Prince Opera co. 17, 18.

MANKATO—THEATRE (Beall and Bear, lessees; C. H. Grubel, mgr.): The Game Keeper 7; fair house; co. good. Mary Shaw in Ghosts to fair audience. On the Bridge at Midnight 14, A Girl from Sweden 21, Lecture 23, Shore Acres 28.

FAIRMONT—OPERA HOUSE (W. W. Ward, mgr.): My Friend from Arkansas 4; fair house; performance poor. The Girl from Chili canceled. The Convict's Daughter canceled. Frank E. Long Stock co. 9-14.

WILLMAR—NEW OPERA HOUSE (Crosby and Markus, mgrs.): Herbert L. Coste, humorist, 4;

pleased. Metropolitan Opera co. in Martha 6; fair house; co. good. What Happened to Jones 14, Walker Whiteside 20, Where is Cobb Dec. 1.
BRAINERD—OPERA HOUSE (C. P. Walker, mgr.): Conroy and Mack's comedians 2-7; fair business. A Friend of the Family 7; pleasing attraction; small house. William Owen in When Louis XI Was King 9.
WINONA—OPERA HOUSE (O. F. Bartholomae, mgr.): The Game Keeper 3; good co.; fair business. Lulu Glaser 14, Dolly Varden 16, The Show Girl 14, Mary Shaw 18, Quincy Adams Sawyer 20.
WADENA—BURN'S OPERA HOUSE (H. F. Burn, mgr.): What Happened to Jones 4 pleased good audience. Alexander Brothers' Minstrels 6; fair performance.

MISSISSIPPI.

VICKSBURG—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Elizabeth Kennedy in As You Like It 3 pleased good business. Pickings from Pack 3 satisfied light house. When Benben Comes to Town 4 pleased large audience. Adelaide Thurston in Polly Primrose 5 delighted good business. The Professor's Love Story 6 pleased small business. Sweet Jeannette 7 canceled. Kate Emmett 9, Murray Hickey 10, Henry 11, R. B. Stafford 12, The Land of Cotton 13, Day After 17, Ward's Minstrels 19, The Two Johns 21, For Wadlington 23, Marie Walworth 24.

VASCO CITY—CITIZENS' OPERA HOUSE (Gardner and Co., mgrs.): Kate Emmett 10, The Walls of New York 11, business not as good as deserved. Harry Hersford in The Professor's Love Story 7; performance good; small house. Black Patti Troubadours 8; large house; co. very satisfactory. Holly 12, Land of Cotton 16, Marie Walworth 21, Two Little Waits 28, For Wadlington 30.

WATCHER—TEMPLE OPERA HOUSE (Fred Thomas, mgr.): Dark—BAKER GRAND (Clark and Gardner, mgrs.): Human Hearts Oct. 30; poor house; play poor. When Benben Comes to Town 31; fair play; poor business. The Convict's Daughter 29; poor business and house. Virginia Drew Treasart in Satala 2; fair house pleased. Elizabeth Kennedy in As You Like It 3; good business; appreciative house. Pickings from Pack 4; poor business. Harry Hersford 5, Adelaide Thurston 7, Holly 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

JACKSON—THIRD CENTURY (O. T. Ralston, mgr.): Harry Hersford 2; fair co. and house. Pickings from Pack 5; good co. and business. Adelaide Thurston in Polly Primrose 6 pleased capacity; receipts \$701.25. Holly 10, Holly 7; business and co. good. Montford 9, Murray and Mack 12, Land of Cotton 16, Thelma 17, The Two Johns 19, Ward's Minstrels 20, Marie Walworth 21, The Silver Slipper 25.

HATTIESBURG—AUDITORIUM (Alexander D. Hattiesburg, mgr.): Harry Hersford 5; good co.; receipts \$450. Holly 10, Holly 7; excellent; large audience; receipts \$572.50. Hard, macfarlane 14, Two Johns 16, Land of Cotton 20, Reaping the Harvest 21 canceled. The Manxman 25, Percy Hawell 27, Old Cronies 30.

GREENVILLE—GRAND OPERA HOUSE (H. K. March, mgr.): The Convict's Daughter 2 to fair house; fair co. Kate Emmett 3 was too ill to play. Holly 10, Holly 7; excellent; large audience. Harry Hersford in The Professor's Love Story to excellent business. Marie Walworth 12, George Sidney 18, Russo and Holland 28.

MISSOURI.

ST. JOSEPH—TOOTLE THEATRE (C. U. Philley, mgr.): The Beauty Doctor 5 to poor business; poor co. Frederick Ward and Louis James 6 in Alexander the Great drew large house; good performance. Ward and Louis 7 drew packed house; making a decided hit. Robert Emmet 13, Sherlock Holmes 14.—LYCEUM THEATRE (C. U. Philley, mgr.): A Bunch of Keys 1; packed house. The Morning After 2; good business and co. A Texas Steer 3, Gus Sun's Minstrels 10, 11, The Head Waiters 12, The Governor's Son 13, 14.

RICH HILL—RANDERSON'S OPERA HOUSE (Newman Gosson, mgr.): Greenback Stock co. 17-19; good business. Lecture Course 20 to capacity. Was He Justified (local); fine production; crowded house. Ford's Jubilee Singers 21; light business; co. ordinary. Two Merry Tramps 11, The Lecture 22, The Governor's Son 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

JOPLIN—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Musical (local) 4; good attendance. When Johnny Comes Marching Home 6; S. R. O.; good co. A Bunch of Keys 8; packed house. A Texas Steer 11, The Governor's Son 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

SPRINGFIELD—BALDWIN OPERA HOUSE (George F. Ollendorf, mgr.): The Iron Mask 3; business light; small house. When Johnny Comes Marching Home 7; packed house; excellent performance. The Governor's Son 8; good business. A Texas Steer 11, Madison Square Stock co. 11-14, The Chaperons 16, Keely and Shannon 18, Behn-Skinner 19, U. T. C. 20, Allen Brothers Stock co. 23-25, The Irish Pawns 26, The Governor's Son 27, 28, 29, 30, 31.

JOPLIN—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Musical (local) 4; good attendance. When Johnny Comes Marching Home 6; S. R. O.; good co. A Bunch of Keys 8; packed house. A Texas Steer 11, The Governor's Son 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

HANNIBAL—PAK THEATRE (J. R. Price, mgr.): The Governor's Son 3; good co.; receipts \$519. Stetson's U. T. C. 4; receipts \$361. The Irish Pawns 6; receipts \$263. The Punkin Bunker 7; receipts \$294. Alphonse and Gaston 9, Albert Gallatin 10, John and Rebecca 10, When Johnny Comes Marching Home 12, Where is Cobb 14, At Pike's Peak 19, Peck's Bad Boy 23, The Girl from Missouri 26, Richard Carvel 27.

MEXICO—FERRIS GRAND OPERA HOUSE (A. B. Ferris, mgr.): The Governor's Son 3; fair co. and business. Was She to Blame 9; fair co.; poor business. Dora Thorne 13, Edison Kinetoscope Pictures 14, Peck's Bad Boy 23, The Girl from Missouri 26, Richard Carvel 27.

AURORA—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): The Midnight Express Oct. 28 to packed house; performance good. The Iron Mask 4; excellent co.; business fair. Rental 5, in the Klonk 7, 8, 9, Old Plantation (local) 13, Irish Pawns 25.

KIRKSVILLE—HARRINGTON THEATRE (F. M. H. mgr.): Wallace Theatre co. 5-7 to good business. In Beyond the Law, A True Kentuckian, La Belle Marquise, and A Woman's Sin; co. good. A Husband on Salary 12 did not appear. The Little Homestead 18.

NEVADA—MOORE'S THEATRE (E. H. Stettin, mgr.): Alphonse and Gaston 4; large house; performance fair. The Irish Pawns 11, Two Married Men 25, Martin's U. T. C. 26, A Jolly Man's Troubles Dec. 1.

MIAMI—DUNLAP'S HALL (R. A. Dunlap, mgr.): Folk Miller in Old Times Down South 6; fair attraction. Local 9, Local 10, Local 11, Local 12, Local 13, Local 14, Local 15, Local 16, Local 17, Local 18, Local 19, Local 20, Local 21, Local 22, Local 23, Local 24, Local 25, Local 26, Local 27, Local 28, Local 29, Local 30, Local 31.

MONTANA.

BUTTE—BROADWAY THEATRE (Dick F. Sutton, mgr.): Six Hookins Oct. 30 to good business. The President of the Board 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

BILLINGS—OPERA HOUSE (A. L. Babcock, mgr.): Ed. Redmond Stock co. 2-7 in Davy Crockett, New York After Dark, The Lighthouse, Robbery, Prince Romero, Interrupted Wedding, and The Case of the Good and the Beautiful. The Two Sisters 14, William H. West's Minstrels 18.

HELENA—THEATRE (F. W. Agat, mgr.): The Prince of Pilsen 3 to S. R. O. Old Jed Proddy 12, West's Minstrels 14, James N. Hill co. 15, Jefferson 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

MISSOULA—UNION OPERA HOUSE (Amelia H. Hartley, mgr.): Von Yonson 4; fair co.; good business. Florodora 11, Old Jed Proddy 12.

NEBRASKA.

LINCOLN—THE OLIVER (Zehrung and Crawford, mgrs.): Louis James and Frederick Ward in Alexander the Great 2; business fair; pleased. Foy Grandine 3; good business; audience pleased. Gus Sun's Minstrels 4; fair audience; excellent impression. Clay Clement 5 pleased good house. Man to Man 6, 7; good business; pleased. The Head Waiters 11, Mr. Jolly 12, Florodora 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

KEARNEY—OPERA HOUSE (B. L. Hanson, mgr.): A Runaway Match 3, Foy Grandine 5 to good business. Gus Sun's Minstrels 6; good production. Foy Grandine 7, Thomas Weston in Circumstantial Evidence 14, The Governor's Son 16, Local 19, A Girl from Sweden 25.

NEBRASKA CITY—OVERLAND THEATRE (Clarence Clagett, mgr.): On the Bridge at Midnight 4; good performance. Fair house. Lyman Twiss 6 pleased fair house. Gus Sun's Minstrels 9, satisfaction to good audience. Man to Man 13, The Gentleman from Gascony 17, The Governor's Son 19.

BEAUMONT—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): In Convict's Prison 4; fair co. and business. At the Races 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

YORK—AUDITORIUM (Joe Brown, mgr.): Gus Sun's Minstrels 5; full house; performance fine. Man to Man 9, Circumstantial Evidence 16, The Girl from Sweden 23, A Friend from Alaska 28, The Lilliputians 30.

PREMONT—LARBON'S THEATRE (W. A. Lowry, mgr.): Gus Sun's Minstrels 3; fair audience. At the Races 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

GRAND ISLAND—THEATRE: Two Orphans 2; good house; fair performance. Gus Sun's Minstrels 5; good house, excellent performance. The Governor's Son 17.

NEVADA.

RENO—McKINLEY'S OPERA HOUSE (Ed Piper, mgr.): Spotted Town 18, Dolly Prince 23-25.

VIRGINIA—PIPER'S OPERA HOUSE (Ed Piper, mgr.): The Fats 2-7 to poor business.

NEW HAMPSHIRE.

MANCHESTER—OPERA HOUSE (E. W. Harrington, mgr.): The Gay Mr. Goldstein 7 to light business. Shepard's Moving Pictures 8 (return) to capacity. Alphonse and Gaston 11, Hi Henry's Minstrels 18, Thelma 20, Dartmouth Glen Club 28, Boys of the Street 29, Katherine Adams 30, The Saker, PARK THEATRE (John Stiles, mgr.): Harcourt Comedy co. finished week 2-7 to good business. Harry Hersford in Kidnapped in New York 9-11 pleased capacity house. W. W. Weston 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

PORTSMOUTH—MUSIC HALL (F. W. Hartford, mgr.): Kellar, magician, 4 pleased good house. The Crisis 6, good business. Gus Sun's Minstrels 9, Pike co. 9-14 opened to large business. Harry Hersford in Kidnapped in New York 9-11 pleased capacity house. W. W. Weston 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

LACONIA—MOLLON OPERA HOUSE (Henry Chew, mgr.): Thelma 5; excellent performance to fair house. William Bonelli and Rose Stahl in The Aristocrat 9 pleased good business. The Governor's Son 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

NASHUA—THEATRE (A. H. Davis, mgr.): Ryan Dramatic co. 2-7 to capacity. Alphonse and Gaston 10 pleased good house. Blue Ribbon Girls 13, The Game Keeper 14.

CONCORD—WHITE'S OPERA HOUSE (R. C. White, mgr.): William Bonelli in An Aristocrat 9, small audience pleased. The Blue Ribbon Girls 13, Hi Henry's Minstrels 20, Thelma 21.

NEW JERSEY.

HOBOKEN—LYRIC THEATRE (H. P. Sadler, mgr.): Grant S. Blaza, res. mgr.: One Night in June 5-7 opened to good business. Gus Sun's Minstrels 8-11 to S. R. O.; co. very good. Over Niagara Falls 12-14, Rachel Goldstein 15-18, ITEM: The local lodge of Elks, No. 280, attended the performance of the Hoboken Lilliputians at the Lyric 11. Two of the co. are members of the lodge, and the theatre party was arranged in their honor. THOMAS J. McALEER.

ATLANTIC CITY—YOUNG'S PIER THEATRE (Harry D'Arcy, mgr.): Orphe



Frederick V. Bowers is playing the Hopkins Circuit in the South. His success in vaudeville has been great. His latest song novelty "Every Day is Sunshine When the Heart Beats True," has taken the South by storm, and the publishers predict that the sales on this song will be enormous.

The Dowling-Sutton Music Company are meeting with success with all of their publications. "My Mabel of Mulberry Bend," the new East Side song, and "You Am de Best Soap Bubble Dat I Knows," a song of merit, are both meeting with unusual favor.

The "Flying Squadron" gave a breakfast dinner and "high jinks" at 1424 Broadway to comedians, their sweethearts and their wives on Nov. 12. Ben Shields and his "Mastodon Minstrels" were highly amusing, and Billie Taylor's "That's How I Love You, Name," was loudly cheered. Dan Daly sang several songs in a characteristic manner. Lee Arthur recited, while Stanley Hawkins and Arthur Benson tried to respond to several encores in up-to-date songs. Besides the members of the "Squadron," Jennie Mae Hall was the only one who entertained. She offered two songs that were loudly cheered.

Lillian Russell's song, "On the Boulevard," is a Frenchy know-it-all sort of a lyric, set to a most brilliant melody by Alfred Muller Norien, the German composer.

John P. Curran, of the vaudeville team of Ward and Curran, is singing Stanley Crawford's latest ballad, entitled "In the Village by the Sea," published by Shapiro, Bernstein and Company.

"Only You and I Love," both as a solo and then in the finale as a duet, was a success with Liberty and Trayer at Hurty and Seamon's Harlem Opera House recently.

Mamie Harsham sang "The Game of War," and evoked a remarkable amount of enthusiasm in Tugus, Maine. This song is destined to rival "Only a Soldier Boy" in popularity, both published by Edwin S. Brill.

Vinie Henshaw and Andy Gardner, supported by the chorus of the entire company of the Bohemian Burlesquers, are compelled to respond to encores after encores on their rendition of "She's the Pride and the Pet of the Lane."

The Standard Male Quartette will shortly introduce "Little Sable Brown" and "My Starlight Song" to Parisian audiences.

Phyllis Rankin has chosen two very Frenchy songs for her up-to-date specialty, "The Gay Parisienne" and "Mon Cher Ami."

The Mallory Brothers and Brooks, vaudeville entertainers, are singing "Coo-ville's Cullud Band," and are using "My Alamo Love" and "Tennis" in their musical act.

Franklin and Traker are singing a typical coon shouter's song, "I Don't Want Nothin' but Sally."

Little Sinclair, who is having a most successful season with "The Game of Life," is featuring "In Sunny Africa" and Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

The different singers who held copies of Standish and Silberberg's "The Smile that Won't Come Off" are beginning to sing the song, now that they have heard of the success made by Nat M. Willis, who is taking from ten to twelve encores on it in a Son of Rest. Mr. Willis is constantly adding new verses to the song.

Bertram Godfrey, with When Reuben Comes to Town, is featuring a new song entitled "Some Day She'll Be Mine."

Harry Collings, of Cleveland's Minstrels, has in rehearsal "Because You Were an Old Sweetheart of Mine."

"Ma Mornin' Glory Babe" is a gem," says Katherine Trayer. It is issued by the Peerless Publishing Company.

The Walrus Company's sentimental ballad, "When All Goes Wrong," has just been illustrated with eighteen beautiful slides, all from scenes in real life.

Ada Burnett, of Gracey and Burnett, with Rice and Barton's Rose Hill company, is compelled to respond to numerous encores for her rendition of "Eat, Drink and Be Merry."

Seeker, Wilkes and Seeker are featuring "Coo-ville's Cullud Band."

Madame Le Verne is singing the charming love song, "Let Love Decide," written by Bianca De Jeneppe.

Arthur Preston is making a feature of "Two Little, Blue Little, True Little Eyes."

Mildred Cole has a very attractive repertoire of songs, among which "Mile, New York," "Down in Mobile Long Ago," and "The Sweetest Song of All" receive the most enthusiastic encores.

With Ten Nights in a Barroom, Charles W. Ogdon sings successfully "Jimmy, the Pride of Newspaper Row."

Aurie Dagwell has two new and attractive songs with which she is making something of a sensation. They are "Down in Mobile Long Ago" and "In the Land of Make-Believe."

Spelling songs seem to be the proper caper at present. T. P. Getts has a good one called "L-o-v-e Spells Love." He is also singing the pickinny lullaby entitled "Dream, Ma Little Honey, Dream."

Reidy and Courier are singing "I'm Yours, Sweetheart, Forever," "Dear Old Pipe," and "Two Little, Blue Little, True Little Eyes."

"I Never Heard Her Speak of You that Way" is being sung by Josephine Coles, Maude Gerard, Frank Gaynes, Fannie Beck, and Morris Silver.

Walter S. Lawrence, of the Marshall Stock company, is singing "If I Were Again a Baby," "Junk," and "Dear Rosalie."

"Sally" is a success with Maurice Haswell in Along the Kennebec. Another song, also published by the Peerless Publishing Company, "Still I Am True," is a feature with Maurice Haswell.

"Tell Me Once Again," in the Walrus Company's catalogue, is selling well. It is being featured by many leading singers.

Ella Shields, with Eight Belles, writes that two songs, "Somebody's Waiting for Me," and Feist and Barron's "I Ain't Got No Time," are the hits of her repertoire.

Four of Arthur Gillespie's songs will be made the feature of both Beech and Bower's and Gideon's Minstrels. These songs comprise the following: "I Never Knew Till Now How I Loved You," "In Georgia," "I Will Return, Sweetheart, Again," and "You Am de One."

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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Ackerman, Lillian, Mrs. B. Alexander, Adna Aug. Dorothy Adna, Nita Abbott, M. L. Allen, Rose Addy, Lillian Albertson, Maude Atkinson, Dorrit Ashton, Brownson, Edna, Mme. Paul Bluet, Lorraine Buchanan, Louise Bates, Ada Browne, Valerie Burgess, Mary G. Barnum, Amy Bernard, Viola Bancroft, Helen Brackett, Adah Bradley, Oliver V. Baker, Lydia Barry, Fern Ballentyne, Miss H. Bartram,

MUSIC PUBLISHERS.

"A TIP FOR THE ILLUSTRATORS."

Of course you know how difficult it is to secure a good illustrated song. There are many songs that are smothered with pictures, but there are very few that can compare with Ed. Bitter's song, entitled "Somebody's Waiting for Me." Many singers are using this song without pictures and are meeting with unusual success. The singers who have been fortunate enough to secure a set of the beautiful slides supplied for this song are securing the most remarkable hits on record.

Mr. Feist has received hundreds of letters from singers and managers, who state that the slides or pictures for "Somebody's Waiting for Me" are the most lifelike and natural ever made for a song.

It would be hard to describe in detail all of the good qualities, the artistic points, the beautiful coloring, that are shown by the pictures in this story song. Possibly the principal reason for securing such beautiful pictures for this song is due to the fact that the story is so simple and natural that the artist did not have to do anything but to picture the song as the words tell it. Consequently, the song and the pictures have secured one of the biggest hits known in recent years in the way of a picture song.

If you have not seen the pictures, or if you have not heard the song, it will be to your advantage to investigate at once.

If you are singing ballads without pictures, it will be to your advantage to get a set of these slides. It will send you a set of these slides for \$5.00, which is only one-half of the original cost.

It will pay you to take advantage of this offer. Do not delay. Send your orders now, as each order will be filled in the turn the communication is received.

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—Refrain On the shore the lights are gleaming,
In a cozy home, sweet home,
Loving hearts within are dreaming,
Of a dear one 'cross the foam;

As they pray for his returning,
Tho' far distant he may roam,
Every night the lights are burning,
Ever faithful, lights of home.

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Gertrude Terry, May Sturgis, Marion Conover, W. Rhodes, Wm. Ruge, Capt. Jack Sutton, Edw. N. Clisbee, Will Conkling, D. H. Hunt, F. A. Damerest.

MATTERS OF FACT.

N. A. Wilkerson is the sole manager of the New Grand Opera House, Mt. Sterling, Ky., and has absolute control of all bookings for the theatre, located in a town of 8,000 population. The theatrical business is excellent and good attractions have been well supported this season.

The Richard Guthmann Transfer Company, of Chicago, is extending its business, adding a large scenery studio and rehearsal halls to its theatrical storage warehouses. The company announces its downtown office for scenery and baggage moving and storage at 23 Quincy Street, opposite the Great Northern Theatre.

Manager Fowler of the New Opera House, Bradford, Pa., is pleased with the rapid work of the contractors on this new theatre, which will be ready for opening Dec. 1. It is said to compare favorably with any theatre in the State outside of Philadelphia and Pittsburgh.

Moira Carrington, who played the leading part in At Duty's Call in New York, received many hearty endorsements for her conception and worthy presentation of the rather difficult role she played.

The Klittes' Band are now in their eighteenth week of their seventh grand tour of America. The present tour will close in Cleveland Dec. 6. Opening in Detroit on Dec. 21, they will then proceed to the coast, taking in all the principal cities in British Columbia, Oregon, Washington, California, Texas, and Mexico, and returning to the East in May.

Harry Lewellyn has resigned the character lead, which he played with success, in The Old Plantation, to play his old part, that of Lyman Corykendall, in The Minister's Daughters.

Open time between now and the first of the year is offered to good attractions only by Manager V. L. Powers, at New Martinsville, W. Va.

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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

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LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE HOUR OF THE PLAY.

THERE has been much discussion in London of late as to the hour the play should begin. London journals, in treating the matter as it lately has been put on tongue and pen as a result of remarks made upon it by Mr. PINERO at a dinner given by the Lord Mayor to the press, has variously attributed the origination of the idea that the play should begin earlier and end earlier to Mr. WILLIARD and to Mr. TREE, who at times during recent years have advocated a change from the late hours that long have prevailed and that seem to grow later; but, as a matter of fact, this question has been discussed by other worthy persons, both in England and this country, where the faults of late coming and late beginning and late ending are common, although it would seem that many on the other side imagine that the system is exclusive in England, and that theatregoers in this country hasten to the play at "early candle light," as the good people of all English countries did in fact a century or so ago.

Mr. PINERO, at the dinner mentioned, put forward a plea for the theatre, declaring that the modern hour for dining is driving the hour for the play later and later. He insisted that "serious" playgoers should forego their dinners and take "high tea" instead, claiming that the lighter repast, aside from its economy of time, would the surer promote "high thinking."

"High tea," it has been pointed out, is an evening institution of rural England, where early rising begets an appetite that must be appeased at midday, rather than of London, where late rising and the consequent business rush needs must postpone the heavy meal of the day until night. Mr. PINERO's proposal, as it definitely is stated, in fact would tend to work a revolution in the gastronomic habit if it should be acted upon—which is not probable. He courageously suggested that plays should begin at seven o'clock and end at ten, leaving time afterward for dinner—or for supper, as the Londoners call it—as a supplement to the intellect-inspiring brew that he names as the proper thing in the circumstances before the theatre.

The fact is that no urging in this matter, even by the most distinguished of English dramatists, will have the least effect on that conglomerate and individually selfish bulk called "the public." The well-fed man will still feed well, the theatre being a second-

ary consideration when it comes to a choice between it and the table. It is lamentable, but it must be recognized, that as civilization advances and business hours are condensed to meet the indulgences that wealth warrants and inspires—and they always are condensed toward that end of the day that the theatre formerly marked for its own—the tendency of the average patron of the better playhouses is not for an intellectuality that the "high tea" would promote, according to Mr. PINERO, or for the sort of plays that even a PINERO serves after infinite labor and thought. Not that the highly-fed and prosperous Londoner—or, for that matter, the highly-fed and prosperous New Yorker—does not in a superficial way, either as a concession to a sentiment that he could not combat if he would, or would not if he could, or as a matter of real appreciation, recognize a work of dramatic art. He does recognize such a work, either in obedience to its vogue among the select or in very truth; but it is too much to ask him to forego his dinner to see it as a whole, when he can fully enjoy his dinner and see a part of the play—a goodly part, and even its best part, say from the middle to the end. If he does not arrive in time to get its full significance, he can, if he likes, piece out the part that he has seen from the morning paper account and analysis of the whole, if the morning paper is careful enough to give an intelligent idea of the work. And in the meantime his gustatory nerves have had all their accustomed sensations at the proper time, and his digestion proceeds without interference.

It is the height of folly to talk of forcing the better patrons of the play, either here or in London, to interfere with dietary matters on so slight a pretext. Moreover, it is a dangerous thing to moot, this substitution of a light repast for the meal of the day, simply to please the writers and producers of plays. For there are too many of this better class of theatre patrons who, after a heavy—and no doubt a needed—dinner, finding that they are too late for the serious and consistently artistic offerings of the theatre, and wishing to see something that will not cause a rush of blood from the stomach to the head, pass the minor part of the evening left to them at some music show or other like entertainment that has features that may be enjoyed at any moments of its progress, without reference to what has gone before or to what is to come after. One does not have to neglect the stomach or stimulate the mind with a "high tea" for this sort of amusement, and play writers and producers would better let matters stand as they are than to drive the patrons they most esteem altogether from the theatre where drama is an offering.

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QUESTIONS ANSWERED.

SKIRIE, Detroit: Edward Emery and Florence Simpson were married at Sioux City, Iowa, on Dec. 6, 1899.

S. B. R. Long Branch, N. J.—David Warfield, the Rogers Brothers and Florodora were all playing in New York on Sept. 16, 1901.

H. T. H. Chicago: For the information you desire write direct to the manager of the Manhattan Theatre.

CONSTANT READER: Malcolm Williams is not related to the late Odell Williams. He has been engaged as leading man of the stock company at Proctor's Fifth Avenue Theatre for the season.

THE LONDON STAGE.

Latest News of British Metropolis—Gawain's Gossip.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAPALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE.

LONDON, Nov. 7.

The threatened action of the theatrical managers against those music hall dittos who have been producing dramatic sketches, as mentioned by me last week, has served to provide us with lots of excitement since I last had the pleasure of addressing you. This excitement has been much augmented by reason of the Annual Licensing Meetings, which started last Monday. There were nearly 320 applications, and in no case was any drink license vouchsafed to any variety theatre which had before been denied one. In one case—that of the ancient Sadler's Wells Theatre, at what was wont to be called Merrie Islington—the manager, on being asked whether he would keep his old theatrical and drinking license, opted for the latter. More excitement is threatened for next week, when the South of the Thames licenses will come up for renewal.

As to the theatrical managers, they have, after much threatening during the week, just now secured a summons against that veteran variety manager, Charles Morton, for having dared to produce a selection from a stage play at the Palace Theatre. This summons will be heard in a day or two, when further alarms and excursions may confidently be expected.

I regret to have to announce the withdrawal of two of your recent play importations—namely, The Climbers, at the Comedy, and Dolly Varden, at the Avenue. La Lole Fuller finishes at the Palace, and that splendid humorist, George Fuller Golden, returns thereto on Monday.

Arthur Wing Pinero duly gave his lecture on Robert Louis Stevenson as dramatist at the Rirkbeck College (where "Pinny" himself used to attend the evening classes) on Wednesday. In his deeply interesting oration our greatest living dramatist proved, as he proved when he lectured on this theme in Edinburgh a few months ago, that K. L. S. failed as a dramatist because he never regarded the theatre as anything but a toy and a place full of absurdities. All of which will be considered as a concession, and in no case except extreme Stevensonians. Pinero added that no novelist barring Lytton had ever succeeded in the gentle art of playwriting. Of course we all know that even such giants as Dickens and Thackeray failed as playmakers, but my friend Pinero forgets at least two—an ancient and a modern novelist—who succeeded as play concoctors. One is the Scot to whose unknown story teller, Henry Fielding, the other is Little Jimmie Barrie, whose Quality Street, The Little Minister, Walker: London, and now Little Mary have, been very successful, although the last named is not equal in dramatic interest to the others.

By the way, E. S. Willard tells me that he has decided to revise the foreword Barrie play. The Professor's Love Story on Dec. 7, instead of producing Post Stephen Phillips' new Puritan Cavalier drama. Willard thinks that, as his tenancy of the St. James' is to finish just after Christmas, it would not be fair to Phillips or to himself to produce the new play at this house. He will therefore continue the run of Louis Napoleon Parker's play, The Cardinal, until Dec. 5, and early next year he will go a-touring in the British provinces.

I regret to have to announce that the theatrical death list this week is very heavy. It includes James E. H. Thurlow, a very clever comedian who entered the acting profession with me about thirty years ago; Roland Atwood, a clever young *jeune premier*; Violet Hardy, a young and lately retired serio-comic; Archie Beano, of the Roast and Eric gymnasia; Marie Richards, a clever old woman; Henry C. Selby, a very useful actor, aged forty-nine; Arthur Wylie, a smart young music hall comic; Lottie Wilmot, daughter of the late theatrical manager, Charles Wilmot, and Henry Pullan, a celebrated old-time theatrical and variety manager, aged eighty-seven.

I am sorry to have to state that that very clever and artistic comedian, Ada Reeve, is again very ill. She is suffering with typhoid this time. Happily Henry Dana, who has been suffering from appendicitis, and Winifred Emery (Mrs. Cyril Maude), who has had a severe operation, are both improving. I rejoice to add that Sir Charles Wyndham, who met with an accident severely injuring his head a few days ago, is now on his feet. The cheery Charles will on Nov. 19 play David Garrick before the respective Kings of England and Italy at Windsor Castle.

Next week, Lewis Waller, who successfully opened the Imperial on Tuesday last with Monsieur Beauchamp, will go to Sandringham to play that play before King Edward.

Another German season has made a successful start at the Royalty, with a very strong drama by Sudermann, and entitled Socrates Sturmgesel. To-night the histrionic Teutons are to present a new play, entitled Kaitwasser.

Eleanora Duse, who ends her Italian season at the Adelphi to-night, has during the week given a fine impersonation of the leading character in La Seconda Moglie, which is Italian for The Second Mrs. Tangier. There seems little difference between La Duse's rendering of Pinero's splendidly drawn heroine and that by the original impersonator, Mrs. Patrick Campbell. But, you see, the brilliant Mrs. Pat has Italian blood in her veins.

Ellen Terry duly produced Cio Graves' new play, The Mistress of the Robes, at the Court Theatre, Liverpool, on Wednesday. It proved to be a fantastic but strong play, and in rhymed verse, which was again naturally rounded off one of pantomime times. The clever Cio has founded a fine acting part for the eminent Ellen, and doubtless when the play's present tangled state is straightened out it will prove a useful and popular feature in the great actress's repertory.

I have to chronicle the highly successful production at the huge East Pavilion Theatre of a new Jewish drama, by J. James Henson, a practical and skilful dramatist, and entitled Under the Canopy. It proved a very strong play, dealing first with certain very harrowing persecutions of the long suffering Hebrew race in Russia and the subsequent tracking down of the principal persecutor by two of his female victims, one of whom he sought to seduce, and had terribly knouted because she repelled his odious advances, and the other whom he had betrayed and left to shame and starvation. The first-named victim arranged to slay him, but at the very moment she was about to strike she fell overpowered by a narcotic, which had been administered to her. The villain then sought to carry her off, but he was promptly shot dead by the now mad second victim. In the last scene, wherein is presented for the first time on any English stage a Jewish wedding in a synagogue, the knouted heroine is arrested, just as she has been married under the canopy, for the murder of the aforesaid villain. Whereupon the still more distracted second heroine dashes in the shool, and declaring her own guilt shoots herself.

To me the whole of this was very impressive, especially the Hebrew marriage. I find a good many of the chosen, however, complaining of putting this wedding and this synagogue on the stage, and especially, and here I agree with my Israelite friends, for the needless desecration caused by the poor victim's suicide in shool. The drama was highly successful, and the Jewish audience heartily enjoyed the Yiddish wheezes and the realistic depiction of several parts of the London Ghetto, especially that strange Yiddish Whitechapel market place long known as "Petticoat Lane."

Speaking of Hebrews, my young friend, Israel Zangwill, is about to be wedded under the canopy himself. A few days ago Dorothy Grimston, youngest daughter of the Kendals, was married to a non-professional named Robert Alexander Mer.

Next week we are in for quite a group of new suburban plays. These include "A White Passion Flower" at the Kennington Theatre; Brown Jones and Robinson, by E. and A. Paulton and Kenneth Lee, at the Brixton, and a Surrey melodrama, entitled The Vultures of London; or, The

Tolls of Terror. Up to the moment of writing no new West End Production is announced.

I have already informed MIRROR readers not to be too sure that Sir Henry Irving's old historic theatre, the Lyceum, would become a music hall, and that certain folks had been arranging to secure it for the making of a new playhouse. I have now to inform you that this project is now taking definite shape, and that Manager Arthur Collins, of Drury Lane, has joined the shareholders. As for Collins' big forthcoming Drury Lane pantomime, it now seems pretty certain, alas! that in spite of all rumors to contrary, poor Dan Leno will not be able to play in it. I have just seen those most concerned medically with my dear little droll friend, with whom I recently had a little chat, and I find that, although he is going about and enjoying himself, all thoughts of work are out of the question. A kind MIRROR reader in London, Canada, has sent me a letter, addressed "Gawain, New York MIRROR Correspondent, London, England," suggesting that I should persuade Leno to try the Christian Science treatment. The suggestor says that he has known many as severely afflicted mentally as Leno has been restored to their mind.

GAWAIN.

HOMER LIND'S LIEDERSPIEL COMPANY.

Homer Lind's Liederspiel company will begin a series of matinee performances at the Manhattan Theatre on this (Tuesday) afternoon, and will give a matinee each Tuesday, Thursday and Friday throughout November and December. The opening bill will consist of Mendelssohn's operetta, Return of the Roamer (Die Heimkehr aus der Fremde), for the first time in this country; an adaptation by W. Holbrook of Gringore, music by Julian Edwards; a new musical play by Randolph Hartley, entitled Mrs. Robinson's Reception. A new Japanese opera by Harry Rowe Shelley, Lotus San, is in preparation, as also are Hansel and Gretel, and Santa Claus. Maude Lambert will originate the title role in Mrs. Shelley's opera. The Liederspiel company will produce only one-act operas and musical dramas. The chorus work will be a leading feature of all the productions, the chorus numbering forty voices, chiefly drawn from church choirs and music schools in New York.

BENEFIT PERFORMANCE FOR JANAUSCHEK.

Kyrle Bellow has taken the initiative in arranging a benefit performance in aid of Marie Janauscheck, to be given by the prominent English actors now appearing in New York. He himself has volunteered to give one act of Raffles, his present play, or an act of any other play in his repertoire. He has written to and in most cases received a favorable reply from Sir Henry Irving, Charles Hawtree, Jessie Millward, Forbes Robertson, G. F. Huntley, Vesta Tilley and several others. The date has not been decided upon, but will be fixed as soon as possible.

THEATRE BURNS.

The opera house at Olathe, Kan., was destroyed by fire Nov. 7 while Wood and Ward's Two Merry Tramps company was giving a performance to an S. R. O. house. The first started in a store-room under the theatre, and gained such headway that it was impossible to save anything. All members of the company lost all their wardrobe and personal effects, but no one was injured. The company resumed its tour Nov. 13 at Nevada, and all time will be filled.

BYRON IN MAJOR ANDRE TO CLOSE.

Clyde Fitch's most recent play, Major Andre, in which Arthur Byron appeared as a star for the first time last week, Wednesday, at the Savoy Theatre, will close Saturday, Nov. 28. Mr. Byron will be starred in another production.

NOTICE FOR HARRIGAN'S COMPANY.

The members of Edward Harrigan's company received their two-weeks' notice on Nov. 14, and will close in Under Cover at the Murray Hill Theatre on Nov. 28.

CURRENT AMUSEMENTS

Week ending November 21.

ACADEMY OF MUSIC—Agnes Booth in The Best of Friends—5th week—33 to 40 times.
AMERICAN—The Worst Woman in London—2d week—9 to 16 times.
BELASCO—Mrs. Leslie Carter in Zaza—1st week—1 to 7 times.
BLJOU—Closed. Announced to open Dec. 1 with Alice Fletcher in What's the Matter With Susan.
BROADWAY—Frital Scheff in Babette—1st week—1 to 7 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Francis Wilson in Erminie—5th week—30 to 36 times.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtree in The Man from Blankley's—10th week—45 to 60 times.
CRYSTAL GARDENS—Closed.
DALY'S—Announced to open Thursday, Nov. 19, with a Japanese Nightingale.
DEWEY—Trocadero Burlesquers.
EMPIRE—Maude Adams in The Pretty Sister of Jose—2d week—7 to 13 times.
FOURTEENTH STREET—Georgia Welles in Lights of Home—3d week—17 to 24 times.
GARDEN—Three Little Maids—1st week—86 plus 1 to 7 times.
GARRICK—Fay Davis in Lady Rose's Daughter—1st week—1 to 8 times.
GRAND OPERA HOUSE—Jerome Sykes in The Billionaire.
HARLEM OPERA HOUSE—The Wizard of Oz.
HERALD SQUARE—Sam Bernard in The Girl from Kays—3d week—17 to 24 times.
HUDSON—Ethel Barrymore in Cousin Kate—5th week—30 to 36 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—8th week.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in The Light That Failed—2d week—8 to 14 times.
LION PALACE—Vaudeville.
LONDON—A Night on Broadway.
LYCEUM—Announced to open Tuesday (to-night) with William Gillette in The Admirable Crichton.
LYRIC—Grace Van Stoddard in Red Feather—2d week—8 to 14 times.
MADISON SQUARE—Jessie Millward in A Clean Slate—2d week—14 to 21 times.
MADISON SQUARE GARDEN—The Horse Show—1st week.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—6th week—41 to 48 times.
MANHATTAN—James K. Hackett in John Ermine of the Yellowstone—3d week—15 to 21 times.
MENDENHORN HALL—Musical Entertainments.
METROPOLIS—Mrs. Delaney of Newport.
METROPOLITAN OPERA HOUSE—Grand Opera season announced to open Monday, Nov. 23, with Verdi's Rigoletto.
MINER'S BOWERY—Runaway Girls Burlesquers.
MINER'S EIGHTH AVENUE—Fay Foster's Burlesquers.
MURRAY HILL—Edward Harrigan in Under Cover (Vesta Tilley)—10th week—74 to 81 times.
NEW AMSTERDAM—Maxine Elliott in Her Own Way—1st week—54 plus 1 to 8 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Price of Honor.
NEW YORK—Revival of Ben Hur—9th week—66 to 73 times.
OLYMPIC—Bohemian Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTORS—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCESS—Kyrle Bellow in Raffles—4th week—23 to 29 times.
PROCTOR'S FIFTH AVENUE—Shenandoah.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—The Evil Men Do.
PROCTOR'S 125TH STREET—The Ensign.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Arthur Byron in Major Andre—2d week—8 to 12 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Human Slave.
WALLACK'S—Perry from Paris—11th week—77 to 84 times.
WEBER AND FIELDS—Whoo-Dee-Dee—9th week—61 to 68 times.
WINDSOR—Hebrew and Italian Drama.
VAUDEVILLE—Charlotte Wiebe in French Drama—5th week.
VICTORIA—Frank Daniels in The Office Boy—3d week—18 to 22 times.

THE USHER



The enormous attendance at the football games, the customary interest in the horse show, and the great subscription for the Parsifal performances at the Metropolitan show that the public has plenty of money to spend upon what it wishes to see or hear in the way of diversion. Does this indicate that the lack of theatrical patronage is not due to financial depression but to some other cause?

The indifference of the public to new plays is one of the singular and almost inexplicable features of the present season. By common consent, not only in New York but throughout the greater part of the country, people have ceased to liberally patronize theatrical entertainments except in isolated cases, and those are attractions of exceptional quality.

Here in New York the situation has been very curious. Ulysses has played at the Garden Theatre to beggary business. John Drew's engagement in Captain Dieppe was a frost. A Midsummer Night's Dream was a mid-season's nightmare. A new play produced last week and praised for its performance most highly by the critics drew about \$300 a performance. Another new play by a highly successful author opened to only \$600 and dropped the second night to \$150, and its withdrawal is announced. Irving's two weeks in Dante were a disappointment, while his revival of old plays the last week drew well. A number of musical comedies that were acclaimed as hits have done a few weeks of good business and then have petered out.

The season altogether presents an anomalous condition of things to the view of the observer. It is seen that people have plenty of money to spend on other diversions than the theatres. Can it be that the steady decline of artistic standards under the commercial domination of the Trust has finally sickened the public of theatregoing and has caused a distrust and aversion which even the sporadic good thing finds it difficult to overcome?

The Seattle Argus comments upon the poor character of the attractions booked in that city, and describes how the bookings recently have been far below the average. The Argus writer explains the matter in the following words:

This state of affairs is directly attributed to the Syndicate. Managers Howe and Cort can't help themselves. Klaw and Erlanger sit on their haunches in their New York office and tell the people of Seattle what they can see if they have the price, and we of the wild and woolly West might as well like it, because it doesn't make any difference whether we do or not. I guess the man who said you couldn't fool all the people all the time had never heard of the Theatrical Syndicate.

The Bell Sanatorium for Actors has been incorporated under the laws of Colorado. Robert E. Bell, the actor who has persevered in the project to establish this retreat in Denver for members of his profession, together with Peter McCourt and A. R. Felton, have been elected the Executive Committee of the Sanatorium, while the Board of Directors is composed of Governor Peabody, Dr. Robert Levy, Horace Phelps, Edward S. Irish and C. M. Van Law. A prospectus giving a complete account of the movement and details of the plan will be issued shortly.

Because the Messrs. Shubert arranged to book An English Daisy at the Casino an absurd story found its way into print to the effect that Messrs. Nixon and Zimmerman were about to withdraw from the Theatrical Trust and join the Independent Booking Agency. Indeed, the newspaper stories described in detail "conferences" held between the parties mentioned.

As a matter of fact there is absolutely no truth in or foundation for this story, which is similar to others that have repeatedly come to the surface. Irrespective of Messrs. Nixon and Zimmerman's reasons for satisfaction or dissatisfaction with the Trust and its operations, their interests are so closely and largely identified in theatre leases and various mutual financial investments with the other members of the Trust that it would be practically impossible for them to withdraw from that institution should they desire to do so. But they have given no sign of an intention to withdraw, and the stories that have been published so frequently are based upon mere rumor. In all probability Messrs. Nixon and Zimmerman, who are hard and fast in the Trust boat, will be compelled to remain in it through force of circumstances so long as it remains afloat.

The story which had its origin in the Casino booking was no doubt due to the prevalent idea that Messrs. Nixon and Zimmerman are partners of the Messrs. Shubert in all their theatrical enterprises. Messrs. Nixon and Zimmerman are the partners of the Messrs. Shubert in their traveling organizations only. They are not associated in the management of the theatres controlled by the Messrs. Shubert.

In Pittsburgh the report is revived that B. F. Keith is again seeking to secure either an existing or a new theatre for vaudeville in that city. He was in Pittsburgh last week, and his presence was admitted to be in connection with such a purpose. It was stated that he was endeavoring to lease either the Avenue or the Duquesne Theatre, but both Mr. Davis and Mr. Williams, respectively managers of these theatres, deny that they have any intention to dispose of their leases to Mr. Keith.

Madame Duse's recent appeal to actors to learn how to use the voice will be received as

coming from one who can speak with authority.

"There are thousands," says the great actress, "whose career depends upon the human voice, and there are thousands who never realize it until from abuse, neglect and wrong use the organ ceases to perform its function. Then the whole of the voice dependent community implores assistance and seeks relief. Burnings, scrapings, periods of enforced silence, water cures—all have to be endured, with more or less indifferent results; meanwhile the singer or speaker whose voice is failing is doomed to suffer, and very often to retire."

Madame Duse urges that special thought and special study be given to this subject. She recently lost her voice. She consulted an English scientist in Rome, who informed her that her trouble was due solely to the wrong method of using it. Madame Duse followed the new method of voice production suggested by him, with the result that she was enabled to resume all the exacting duties of her art.

American actors, as a rule, use the voice more correctly than their Latin brethren. The Italian and French actors speak as a rule in artificial tones, and the result is their organs are thin, shrill and disagreeable, and are likely to give out when overworked.

THE CANDY MAN PRODUCED.

The Candy Man, a musical comedy in three acts, book and lyrics by Randolph Hartley, and music by Arthur Nevin, was successfully produced at the New Rochelle Theatre, New Rochelle, N. Y., on Saturday evening, Nov. 14.

The pretty theatre held an audience that was made up of the best people in this fashionable suburb, together with a number of New Yorkers who are well known in the circles of art and literature. Much enthusiasm was shown throughout the evening. The Candy Man is clean and wholesome, and while the plot is simple it tells a pretty story, that was followed with interest from start to finish.

The book is free from suggestiveness, and for this Mr. Hartley deserves much praise, as the fashion of the day tends in the opposite direction. The lyrics are well written, and some of the rhymes show an ingenuity of construction that would do credit to W. S. Gilbert. It must have been a pleasant task for Arthur Nevin to compose when he had such good material to work on. Mr. Nevin has written a number of very tuneful numbers that stamp him as a musician of promise. He led the orchestra himself, and managed, under a handicap, to bring out much of the beauty of his score. The numbers worthy of special mention are "The Candy Man," "Students' Song," "The Kiss That's Intended for One," "The Dog in the Manger," "The Modest Little Maiden and the Mouse," a very dainty conceit; a serenade and an odd little song, called "Chaffing Dish Cookery."

The comedy throughout is legitimate and amusing. Frederic Sullivan, who directed the production, had the leading role. He is a clever comedian. Lois Garneau as Mlle. Bon-Bon made an excellent impression. Ernest Shackelford was breezy and capable in the role of Col. Westaway, and played with a sure touch that showed that he is an actor of much experience. Lillian Hines, a plump little soubrette, made a hit. Kenyon Bishop gave a thoroughly admirable portrayal of the jealous wife, Atherton Furlong, Jr., sang well, but acted with little spirit. The other players were fairly capable and the chorus was notable for good looks. The costumes of the girls in the second act were made of French newspapers, and the effect was novel and striking.

The Candy Man is under the personal direction of Carl Herbert. Mr. Hartley was called before the curtain at the close of the second act, and there were also persistent calls for Mr. Herbert, who said a few words of thanks to his fellow-residents of New Rochelle, who had gathered to wish him and the new venture success. Mrs. Herbert entertained a number of invited guests at supper on the stage after the performance, and these New Yorkers who remained to enjoy the festivities were brought back to the metropolis in a special train.

SAVED HER SISTER.

Isabel Irving saved her sister, Evangeline Irving, from what might have resulted in the loss of her life during the engagement of Miss Irving's company at Fall River, Mass., last week. Miss Evangeline's dress caught fire from a gas jet in her dressing-room, and she at once ran into her sister's room for help. Miss Irving, with keen presence of mind, wrapped her sister in a rug, putting out the flames but sustaining a severe burn of her right hand. Miss Evangeline escaped without injury, while the star was obliged to play the next dates with her right hand in a sling.

MUSIC NOTES.

George Tennyson has been engaged to alternate with William Castleman in the leading tenor roles for the Fritz Scheff Opera company.

Achille Alberti, baritone, has been engaged for A. W. Savage's English Grand Opera company, and will make his first appearance during the Chicago engagement.

Mrs. Florence Mulford Hunt, of Newark, N. J., has been engaged to sing a role in the forthcoming production of Parsifal by the Metropolitan Opera company. She has also under consideration an offer of a five years' contract with the company. Her voice is a rich mezzo-soprano.

Marie Nichols, the Boston violinist, has made a hit in Berlin.

Jacques Thibaud, the much heralded French violinist, made his American debut with the Wetzel Orchestra in Carnegie Hall, Oct. 31. His manner and playing pleased. He is to make an extended tour under the direction of Henry Wolfsohn.

A large, appreciative audience greeted the Boston Symphony Orchestra at its first concert of the season in Carnegie Hall on Nov. 5. The new concert-master, Fernandez Arbos, played Mendelssohn's concerto, and received a flattering reception. Mr. Gericks, as usual, provided an excellent programme.

M. Dippel, M. Scotti, M. Van Roy, Adolph Muhlbach, Marcel Jonnes, Mathilde Bauermeister, Albert Reiss, Pol Plancon, Otto Goeltz, all of the Metropolitan Opera company, arrived in New York last Tuesday from Europe on the Kaiser Wilhelm II.

Enrico Caruso, leading tenor of the Metropolitan Opera company, and Arturo Vigna, of the same company, arrived in New York last Wednesday.

Della Niven, an accomplished singer, having studied in Paris and Dresden, known for her work with the Francis Wilson company and as soloist with the Castle Square Opera company, has recently joined the Four Cohans.

Rudolph Aronson composed for and dedicated to His Majesty, while on a visit to Mulai Abdul Aziz, Sultan of Morocco, at his palace in Fez last Summer, a Moorish intermezzo, and named it "The Caravan." It has been played on frequent occasions in Morocco by the Sultan's private band of fifty European musicians.

COMPANIES CLOSING.

Great Temptations, on Nov. 21.
The Road to Frisco, on Nov. 28.
At Duty's Call, on Nov. 25.
Henry E. Dixey, at Wilmington, N. C., on Nov. 13.
Beyond Pardon, on Nov. 14.
Lights of Home, on Nov. 21.
The Pride of Newspaper Row, on Nov. 14.

Madame Duse's recent appeal to actors to learn how to use the voice will be received as

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Three interesting and largely attended services were held in Cleveland, Ohio, by the General Secretary on Nov. 8. The morning service was held in All Saints' Church, Rev. W. Rix Attwood, rector. The afternoon service was in Trinity Cathedral. Dean Williams conducted, and, in introductory remarks, gave a brief review of the history of the modern stage and its relations to the Church. In the evening the service was held in St. Paul's Church, East Cleveland, and the Rev. F. B. Avery conducted the service. Mr. Bentley preached at all the services, and on the following day addressed twenty-five of the Cleveland clergy on the work of the Alliance. On Tuesday a goodly Chapter was organized, and the following officers were elected: President, Very Rev. C. W. Williams; First Vice-President, A. F. Hart, manager of the Euclid Avenue Opera House; Second Vice-President, Rev. Morgan Wood, pastor of Plymouth Congregational Church; Secretary, F. V. Bliss, and Treasurer, Louise Graham. On the local council the following members were elected: Rev. Rabbi Gries, Rev. Patrick Farrell, Archdeacon Abbott, Rev. A. C. Jones, Rev. F. B. Avery, Thomas H. Geer, Mrs. Anderson, Professor Sprague, and William Graston. The headquarters of the Cleveland Chapter for the present will be Trinity Parish House, Euclid Avenue, and the secretary may be addressed care of the Buckeye Electric Company, Mason and Beiden Streets. At the organization meeting, in addition to Mr. Bentley and several of the clergy, Arthur Crawford, of the William Gillette Company, and others, made addresses.

On Nov. 15 Mr. Bentley opened the campaign in Toledo by preaching morning and evening in Trinity Church, and addressing the clergy of that city yesterday. Next Sunday Mr. Bentley will preach in Trinity Church, Warren, Pa., in the morning and at St. Paul's Church, Erie, in the evening. On Thursday he will address the Erie Convocation, and on Friday will speak at the Men's Club at Warren. On Nov. 29 Alliance services are to be held at Kansas City, Mo., and a local chapter will be organized. At the recent formation of the Chicago Chapter, Horace Lewis, Mrs. W. G. Jones and George Irving, with others, made addresses, and the following officers were elected: Hon. President, Rev. Dr. Clinton Locke; President, Rev. William O. Waters; First Vice-President, Hart Conway; Second Vice-President, Rev. Dr. Gonsaulus; Secretary, Rev. William White Wilson, and Treasurer, Professor George M. Erenson. The following were elected on the Local Council: Rev. Dr. Clinton Locke, Rev. Dr. James Vila Blake, M. V. Hayward, and Mrs. Clinton Locke, Grace Griswold, Mrs. Hart Conway, Mary A. Blood, E. Danken and Katherine M. Evans. The Rev. C. De Witt was made Dean of the Board of Chaplains.

The forty-first monthly service of the New York Chapter will be held on Nov. 22 at eight o'clock, at Christ Church, 228 West Thirty-fifth Street. The service will be conducted by the Rev. James M. Farr, pastor of the church. The subject of his sermon will be, "To every man his work." Owing to Nov. 26 being Thanksgiving Day, the November reception will be suspended. The weekly teas on Thursday afternoon at the headquarters, with the exception of Nov. 26, will be held as usual.

EVA TAYLOR.

Eva Taylor, whose picture adorns the first page of THE MIRROR, is leading lady of the Grand Opera House Stock company, Pittsburgh, having been re-engaged for this season after a brilliant success at the same house last year. The Pittsburgh newspapers have accorded Miss Taylor the work the fullest measure of praise. Indeed, it is not too much to say that Miss Taylor is the most popular leading lady that has ever been associated with the Grand Opera House Stock company.

Her impersonations of Shakespearean heroines, such as Cleopatra, Portia, and Rosalind are spoken of by the Pittsburgh critics as thorough and delightful and full of personal and dramatic charm. She is equally successful in the portrayal of womanly tenderness and devotion as called for in such parts as Miss Hobbs, Phyllis in When We Were Twenty-one, Barbara Frietschie, Miss Jennison in The Rogue's Comedy, and Lady Garnet in The Great Ruby. She has made excellent use of the rare opportunities afforded by her association with the Pittsburgh stock in being enabled to play the leads in a number of plays originated by John Maxwell, Annie Russell, Maude Adams, Henrietta Crosman, Blanche Bates, Blanche Walsh, Julia Arthur, and Viola Allen. Her Mistress Nell and her Lady Babbie in The Little Minister were two of her most pronounced hits in Pittsburgh last season, and demonstrated that she has advanced rapidly and surely in her profession. In such parts as Hannah Jacobs in The Children of the Ghetto, Honoria in Her Majesty, Floria in The Prisoner of Zenda, and Glory Quagly in The Christian, Miss Taylor won deserved commendation. Her versatility is unusual, as she runs the entire gamut of comedy and tragedy, and she is equally at home in Irish characters, such as Claire Ffolliott in The Shaughraun, and during the Christmas pantomime of Little Red Riding Hood, which ran for four weeks in Pittsburgh last season, Miss Taylor distinguished herself in the part of the Prince, displaying a singing voice of fine range and pleasing quality. In such plays as The Way of the World, The Climbers, and Christopher, Jr., her impersonations were not only characterized by an artistic and careful treatment that lifted them above the level of common interpretations, but established a reputation for Miss Taylor as one of the best dressed women on the American stage. Miss Taylor's gowns have always been a feature of the plays in which she appeared, where the part admitted of elaborate dressing. As Maslova in The Resurrection she has been very effective.

Miss Taylor is one of the few leading women who combine in the same degree the rare talent of a comedienne and the force of an emotional actress. Miss Taylor is of the rhotetic type of beauty, with a very expressive face, good height and a willowy form that looks well in any style of garb. Prior to going to Pittsburgh Miss Taylor was leading lady with the Thannhouser Stock company, Milwaukee, and at the Castle Square Theatre, in Boston.

ACTRESS HEIR TO \$500,000.

Emma Wilson Cass has resigned from the Slater Theatrical Company in order to assume charge of a \$500,000 inheritance left her by an uncle recently. The fortune is invested in real estate and is part of a \$2,000,000 estate near Manila, P. I.

SAID TO THE MIRROR.

A. J. SCALES: "It has been stated that the late George Willis was buried by the Actors' Fund. On the contrary, the remains were buried by the British Charitable Society, and Mr. and Mrs. Ryan, of Ryan and Richfield."

T. H. WINNETT: "The Marie Dole company, now playing in Texas, are advertising and pirating the play entitled The Moonshiners, of which I hold the exclusive rights."

NELLIE PIERCE STONE: "I desire to thank my manager, Harry Duell Parker, and Lottie Blair Parker for their interest and consideration for me during my illness; also my friends, I shall be able to leave Syracuse next week and rejoin the Under Southern Skies company (Eastern) at Corning, N. Y., on Nov. 21."

SAM B. VILLAR: "I positively deny the remarks of your Washington correspondent relative to the closing of The World Against Her company. From such obstacles as the prevalence of smallpox in Virginia, together with the opposition of a well-known circus, it was obvious to me that we must close, and I paid the fares of the entire company to New York City."

PERSONAL



THOMPSON.—Denman Thompson, who still appears successfully as Joshua Whitcomb in The Old Homestead, has just passed his seventieth birthday. The actor and his historic comedy are now filling a notable engagement in Boston.

ANGLIN.—Margaret Anglin has purchased Hubert Henry Davies' play, Cynthia, from Elsie De Wolfe and will produce it herself.

DOYLE.—Sir A. Conan Doyle has received the Conservative nomination for Parliament in the Border Burghs.

ALEXANDER.—George Alexander has purchased the English rights to Clyde Fitch's play, Major Andre. Mr. Alexander will produce it in London in January, playing the leading role.

NESBITT.—Miriam Nesbitt, who will play the leading role in George Ade's The County Chairman, left for Chicago last week to join the company for rehearsals.

DIXEY.—Henry E. Dixey, appearing in Facing the Music, may have to close his tour, it is said, as a result of threatened appendicitis.

THURSTON.—Adelaide Thurston has bought property on Long Island Sound, on which she will erect a Summer residence which she intends to call Primrose Mansion, after Polly's home in the play she is now giving with so much success, Polly Primrose.

HALL.—Jessie Mae Hall has been engaged by Fisher and Ryley for an important role in The Medal and the Maid, that will be produced at the Broadway Theatre in January.

STEEN.—Leo Stern returned to England last Saturday, Nov. 7, on account of ill health. His wife, Suzanne Adams, remains here to finish her concert tour.

BERNHARDT.—Sarah Bernhardt has secured a new play, Mme. Royale, by Emile Bergerat, which she will produce after La Sorciere.

YEATS.—William Butler Yeats, the Irish poet and dramatist, arrived in New York last Wednesday on the Oceanic. His two months' stay here will be devoted to lecturing.

MILES.—Gen. Nelson A. Miles was the guest of Frederic Remington at a performance of James K. Hackett in John Ermine of the Yellowstone at the Manhattan Theatre last Wednesday night.

SUDERMANN.—Hermann Sudermann, who is to tour the world in the near future, expects to arrive in San Francisco next May. He will give a series of lectures on dramatic art if his health permits.

CUES.

Rosario Guerrero, who was engaged for The Red Feather company last Summer, will make her first appearance in the play to-night (Tuesday).

The Broadway Theatrical Club, composed of employees of the Broadway Theatre, held their third annual ball last night at Lyric Hall. The officers of the club are Charles Mangel, D. W. Doyle, G. J. Matthews, Philip Brady, W. J. Conley, W. H. Glendens.

Mrs. Roosevelt and Mrs. Douglas Robinson were guests of Ethel Barrymore at the performance of Cousin Kate at the Hudson Theatre last Friday night.

Sam Collins was engaged last week by Henry W. Savage for the role of Ki-Ram in The Sultan of Sulu to succeed Frank Moulan. Mr. Collins will join two weeks from Monday night at New Haven.

John Page, the eccentric comedian with The Burgomaster, was taken to the Dewey Sanatorium, Wauwatosa, Wis., last week, suffering from a nervous disorder. He is said to be improving.

The Majestic Theatre company of New York filed a certificate of incorporation last Tuesday in Albany with a capital of \$200,000. E. D. Stair, of Detroit; J. B. Fairchild, of Brooklyn, and A. L. Whitner, of Boston, are the directors.

George H. Ricketts and Martha Conway left New York for Chicago Nov. 1, to join Henry W. Savage's County Chairman company.

The rooms of the Blythe Dramatic School were crowded on Friday last with friends of the students. A reception and performance was the occasion of the gathering. The plays produced were Drifting Apart, in Honor Bound, and scenes from Sowing the Wind, and Leah. Miss Blythe has some very clever pupils this year, whom she will shortly present to the public. Five of the students are holding responsible positions in one of the leading companies this season.

A story was printed last week in this city concerning a possible joint appearance of Henry Irving, Kyrie Bellew and Ellen Terry next season in a new play, dealing with the Irish Land Bill. The representatives of both gentlemen yesterday denied any knowledge of such an arrangement.

Harry Woodruff will retire from the cast of Ben Hur in two weeks and will be succeeded in the title-role by William Farnum.

WHAT ORANGEINE BRINGS.

Freedom from colds, headache, common ills. Dose: one fruit twice a day.

TELEGRAPHIC NEWS

CHICAGO.

Ways of the Windy City—Bills of the Week and Coming Attractions.

(Special to The Mirror.)

CHICAGO, Nov. 16.

Julia Mariowe was ill with throat trouble last Thursday, and there was no performance of *Fools of Nature* at Powers' that night. The Mariowe company received two weeks' notice Saturday night and will disband after next week at St. Louis. "Miss Mariowe is too ill with heart and throat trouble to continue," says Manager John Major. She plans complete rest till next season.

Chicago has an unusual list of new attractions this week, and a new \$500,000 theatre was to have been opened Thursday—the Iroquois. Business Manager Thomas J. Noonan, of the Iroquois, who will also be business manager of the new theatre, said Saturday the opening would be postponed until Nov. 23. The Iroquois' first attraction, Mr. Bluebeard, seems to be hovering around near Chicago, ready to hurry in any time the workmen get the orchestra chairs screwed down and the stage cleared. Possibly this constant changing of the opening date is a plan of Press Representative Jo. Ryan to develop public anxiety, but a visit to the theatre last Friday made it plain that the Iroquois could hardly be ready by Thursday. It looked as if to open it next Monday would be a desperate attempt. The Iroquois will make three in a row on Randolph street—Powers, the Garrick and Iroquois, but the newest is nearest State street, and the imposing entrance, 60 feet high, leading into a brilliantly decorated lobby, is expected to catch many strangers before they get further up the street. The conspicuous engagement of the many begun this week is, of course, that of Richard Mansfield, to whom Chicago turns gladly at the Grand.

Margaret Anglin finally and reluctantly consented to play Sunday night, opening her engagement at the Garrick with Henry Miller in *Camille*. The timing of Helen West's engagement to the decision of the management of *Ulysses*, which is to follow Mrs. Langtry at the Iroquois, not to raise the prices to \$2, as they were for Mrs. Langtry, but to leave them at the usual \$1.50 schedule. One reason given for this is that a great many students want to see the production but cannot afford the \$2 schedule.

Business on the whole last week was a little off, but much of the difference was due to the South Side street railway strike, which tied up lines leading into many good residence districts that send crowds uptown to the theatres.

The bills this week: Grand Opera House, Richard Mansfield in *Old Heidelberg*; McVicker's, Checkers; Studebaker, *Savage's English*; Grand Opera company in *Orpheus*, *Camille*, and *Lucia di Lammermoor*; and *Cavalleria Rusticana*; Auditorium, Quincy Adams Sawyer; Illinois, Mrs. Langtry in *Mrs. Deering's Divorce* (second week); Powers, Julia Mariowe in *Fools of Nature* (fourth week); La Salle, *The Isle of Spice* (tenth week); Garrick, Margaret Anglin and Henry Miller in *Camille*; Great Northern, Eugene Blair in *Zaza and Magda*; Cleveland, *Nice O'Neil in The Jewess*; Columbus, *Toss of D'Urberville*, with Rebecca Warren; Thirty-first Street, Elliott Stock in *The Merchant of Venice*; Mariowe, *A Funny Side of Life*, with Charles Leder; Hopkins, *A Montana Outlaw*; Bijou, *The Way of the Transgressor*; Glickman, *The Greenhorn*; New American, *A Man from Nevada*; Academy, *The Child Slaves of New York*; Bush Temple, *Players' Stock* in *The Moth and the Flame*; Garrick, Laurence Grattan Stock in *A Wife's Peril*; Criterion, *Hearts Adrift*; Howard's Stock in *In the Rockies*; Avenue, Stock in *The Two Orphans*.

Mail orders for tickets for Richard Mansfield in *Old Heidelberg* at the Grand Opera House this week kept the box-office overwhelmed with business for several weeks before the opening, and this with the advance sale at the ticket window indicated that Mr. Mansfield's usual success in Chicago certainly would be maintained and probably increased. The number of mail orders was far ahead of any former record for a Mansfield engagement. After four weeks of *Old Heidelberg*, Ivan the Terrible is to be played for one week.

Mrs. Langtry's engagement at the Illinois in *Mrs. Deering's Divorce* began well last week Monday, but the strike which stopped the operation of all the South Side surface street car lines and congested traffic on the Illinois Central suburban and the elevated trains to a most uncomfortable degree withered the English star's business after Thursday. It remained fair, however. Mrs. Langtry was most cordially received by the audience, and last Friday night she seemed particularly pleasing. She was recalled four times. Chicago critics found much fault with the play, and it proved another light, easy-going talky affair like *Fools of Nature*, though the audience did not seem to think it dragged at all. Critics did not find the "talk" as good as in *Fools of Nature*, and discovered a few salacious bits, while they found Mrs. Mariowe's play was clean. It was apparent that if Mrs. Deering's Divorce had little strength, no literary and no artistic value, it still had some facility and acceptable comedy. Mrs. Langtry's acting seemed thoroughly agreeable to the audience, and it showed the admirable quality of thoroughness. She was the life of the play, and her leading man seemed very unconcerned about making an effort to please the people, even though they had paid \$2 a seat. Cranley Douglas, Stephen B. French, Katherine Stewart, and Ina Goldsmith gave pleasing performances.

Merely Mary Ann, with Eleanor Robson, opened to only \$390, but before the end of the week the receipts ran up to four figures.

Madame Nordica, under direction of F. Wright Neumann, drew nearly \$5,000 people to the Auditorium last week Sunday night, and they were quite ready to vote her the Queen of Song. Mr. Neumann has been most successful here this season with his stars, Semblich and Nordica. The only disappointment was the failure of Nahan Franko to appear Sunday night, but Madame Nordica sent the thousands home delighted anyhow. Mr. Neumann had hoped Osmirak Nov. 15, Shakespeare for 10 cents! And creditably done, too. That is what took place at Manager John Conner's New American Stock theatre last week. *Romeo and Juliet* was the bill and to give good measure of entertainment Mr. Conner threw in a cornet solo, songs, with pictures and moving pictures between acts. If any theatre-goers on earth are getting more for their money as much, the Chicago theatrical circle would like to hear from them. The prices at the New American are 10, 20 and 30 cents at night, with a few 50 cent seats; and 10 cents in the afternoon, with the front half of the orchestra 25 cents. Hundreds were turned away at the opening of *Romeo and Juliet* Sunday night, and the house was packed all the rest of the week. Cameron Clemens played *Romeo* for the first time in his career. He and Laura Alberta made a handsome pair and were well supported. Walter Jones was an excellent Mercutio, and Sam Hunt, who played a "con" part the week before, surprised his friends with a good performance of Capulet. Stage-manager George Berry furnished good scenery and mounted the play handsomely. Julia Stuart, formerly leading woman at the Dearborn, where she became a favorite, was in town a few days last week.

Maurice Freeman was excellent last week as Baron Chevalier in *A Parisian Romance* at the Thirty-first Street.

James O'Donnell Bennett says Chauncey Olcott's friends here are informed that the star will leave Augustus Pison and go out under his own management next season.

Manager E. B. Jack, of Ezra Kendall, says the two weeks' business of The Vinegar Buyer this season in Chicago was entirely satisfactory, and compared well with last year. The Grand was well filled even after the strike.

There was a large advance sale for Checkers at McVicker's, and this being the first engagement of the play here three weeks of big business seemed assured.

The auction sale of seats for the opening of

the new Iroquois, with Mr. Bluebeard, was announced to take place at Powers' Nov. 16, and the regular sale to begin Nov. 17. Thomas J. Noonan is to be business manager; Edward J. Dillon, treasurer; William J. Davis, Jr., assistant treasurer; J. E. G. Ryan, press representative; St. John Lewis, artist; Antonio Froelongo, musical director; G. N. Dussan, doorkeeper; Walter Houston, electrician, and Edward J. Cummings, stage director.

Dec. 9, the date on which Patti will sing at the Auditorium, is the anniversary of the dedication of the theatre by her fourteen years ago.

James Neill has arranged to take Opie Read's *Starbucks* to Hawaii and Australia. The tour will begin in January.

"Three times bigger than ever before!" exclaimed Manager Barnum of the Studebaker when asked about the advance sale for Mr. Savage's English grand opera season of four weeks. "This means ten times the former demand for seats during the engagement, and packed houses every night. I don't think the people are feeling less prosperous or that hard times are coming on. People seem to have plenty of large bills, and that is a sure indication of good times. When the public begins to feel poor silver begins to flow into the box office instead of bills."

Arthur B. Benson is in town for Eugene Blair in *Zaza and Magda* at the Great Northern this week.

Press Representative William Eiten says Shenandoah did the largest business of the season at the Bush Temple. As You Like It is underlined for early production.

The advance sale and mail orders for Quincy Adams Sawyer gave good cheer to Colonel Dexter, who made himself as well as the play well known in Chicago. In spite of unlimited opposition of new and especially strong attractions at almost every other downtown house the Auditorium seems likely to have great crowds this week and next.

Abe Kaufman, treasurer of the Academy, is recovering from a dangerous attack of typhoid fever.

George Ade returned from New York Thursday, and was seen crowding into the Studebaker that evening to see The County Chairman.

Maurice Wolf's song, "When You Are in Love," is to be sung at the New American between acts by Edna Shepherd next week.

Good performances of Richard Carvel were given by Andrew Robson and a big supporting company at the Columbus. The play was handsomely mounted and all went well. Arthur W. Bentley's Captain Paul was one of the best portrayals among the thirty or more characters.

James Nelson, of May Homer's Stock company, at the People's played big audiences last week with his Dr. Jekyll and Mr. Hyde.

William M. Lewis, who was here ahead of William Faversham last season, is in town for *Ulysses*. As the result of a recent trip he reports the theatrical business generally good in the South.

R. D. Hebb, formerly with Tim Murphy, has settled down at Assumption, Ill., as editor of the only paper and manager of the only theatre there.

Cora Van Tassel is organizing a Camille company here.

Frank Priest has joined Lincoln Carter's Heart of the Osage company.

Max Flohn, of The Telephone Girl, was in town this week.

Hortense Clement has joined Fred Berger's Dare Devil Dorothy company.

A delegation from the Press Club attended the Glickman last week to see Eliza Glickman as *Shylock*. They found his interpretation new, interesting and of unexpected strength. A downtown matinee performance of Mr. Glickman and his company in *The Merchant of Venice* may be given under auspices of the Press Club.

George Riddle will give Shakespearean readings in the Fine Arts Building Friday afternoons Nov. 20 and 27.

OTIS L. COLBURN.

BOSTON.

News and Notes of the Hub—Attractions Current and Underlined.

(Special to The Mirror.)

BOSTON, Nov. 16.

With two houses closed for final rehearsals things theatrical were quieter than would have been expected for what promises to be the busiest week of the season. Everything will fall into line to-morrow night, and the result will be a lively competition in spectacular offerings.

Nat C. Goodwin, in *A Midsummer Night's Dream*, opened a fortnight at the Hollis, and straightened out a tangle that made the theatre-goer wonder what was up. First Maxine Elliott was announced for Her Own Way. Then *A Midsummer Night's Dream* took its place, with Miss Elliott to follow, and finally her announcements have been taken off altogether and she will remain in New York, with Ethel Barrymore coming here instead. These moves on the theatrical chessboard have been made very rapidly in the past fortnight, but the final settlement was evidently satisfactory. Mr. Goodwin had a rousing welcome, and the spectacular production dazzled Shakespearean students. Among the best liked members of the company were Ida Conquest, Florence Rockwell, Royd Putnam, William Farman and White Whitley.

Even the Castle Square dropped into line with a spectacular production, and in *The Other Side of the World* the members of the favorite stock company had to divide honors with an elephant, acrobats, dancers and jugglers. Walter Clarke Bellows is in charge of the production, which suffers a trifle from inevitable comparison with *A Midsummer Night's Dream*, which gave it the inspiration. Were the two not in town at the same time it would have been better for the musical comedy. Mr. Powers was well received as the star, and Cecil Engelhardt and W. G. Stewart very prominent among his supporters.

James T. Powers opened a fortnight's engagement at the Colonial with *A Princess of Kensington*, which suffers a trifle from inevitable comparison with *A Midsummer Night's Dream*, which gave it the inspiration. Were the two not in town at the same time it would have been better for the musical comedy. Mr. Powers was well received as the star, and Cecil Engelhardt and W. G. Stewart very prominent among his supporters.

Denman Thompson and The Old Homestead, at the Boston, gave another illustration of the same old story in the same old way, but there was no question about the popularity, and this will go down on record with the other successful engagements that this rural masterpiece has played here. The engagement is only for a fortnight, and then will come *The Wizard of Oz*.

Alphonse and Gaston have already been seen at the Grand Opera House, but on that earlier engagement it was pronounced one of the best of all the cartoon plays, and the indications for the present week are good. Thomas E. Shen had a splendid engagement last week and packed the house at several performances. His Richelleu was an especially fine impersonation.

This week end the stay of Charles Richman and Captain Barrington at the Globe, and the attraction can now go to New York with a pronounced Boston success to its credit. The run here has been twice extended, and now it gives way to Willie Collier and *A Fool and His Money*. One of the notable features of last week was a theatre party of Mystic Shrine as a compliment to George W. Wilson, who is a member of that cheerful organization. It was a great night for Aleppo Temple.

There is no question about the personal hit of Paula Edwards at the Columbia. Winsome Winnie is bright and catchy, and Miss Edwards makes a great success by her vivacity and originality. She has gained greatly as a singer and has established herself as a favorite. Isabel Hall and J. C. Miron are among the others to score individual hits.

Hal Reid's melodrama, *In Convict Stripes*, is the production for the week by the stock company at the Bowdoin Square, with Charlotte Hunt in the character of Winifred Gale, one of her best impersonations. Willard Blackmore is the John Walton, and Eugene De Bois, who has been well received, plays Mercy Davis.

Lawrence D'O'Connell and The Bar of Pawtucket continue the *Ma-jestic*, where the engagement is in the fourth week and no limit to the run is announced. There is no question of Mr. D'O-

Connell's personal success in the title-role, and he has an excellent support.

Wedded and Parted is the melodrama of the week at Boston Music Hall, a well balanced company in a effective play for popular prices. No Wedding Bells for Her will follow.

The Froud to Beg, Lincoln J. Carter's production at the Hub, brings back St. George Hunsey, who is always a favorite comedienne with Boston playgoers. Nobody's Claim comes next.

To-morrow will be an even livelier night than this evening, for the Tremont will reopen with *Blanche Bates in The Darling of the Gods* for a long run, and Annie Russell will produce *The Younger Mrs. Parting*, by C. Haddon Chambers, at the Park.

Bertha Galland had an attack of tonsillitis and was unable to play at the final two performances at the Colonial. The house had been practically sold out days before, and owing to the success of Dorothy Vernon of Haddon Hall, the management consented to give the play with another member in Miss Galland's place. It was remarkable that only a few took advantage of the offer to have money refunded, and the play closed to packed houses. It has just been arranged to have Miss Galland play at the New York, opening Dec. 14.

Sam Shubert was in town last week for a consultation with Paula Edwards in regard to some features of Winsome Winnie, which goes into the New York Casino following the Boston engagement.

Lynn Pratt, of Charles Richman's company, was the guest of honor at a reception given by Mr. and Mrs. J. Hallett Gilberte at their home in Boylston Street last week. A number of well-known players were present and several of Mr. Gilberte's songs were featured of the afternoon.

Charles McGeachy, who has been in advance of Lady Rose's Daughter, has been transferred to Charles Hawtree's staff and goes to Washington this week.

Ida Conquest is at her home in Brookline while playing with *A Midsummer Night's Dream* at the Hollis this week. She had an enthusiastic reception to-night after an absence of two years.

Andrew Reid, retired from Arrah-na-Pogue after the final performance at the Boston. He has been in New York every Sunday rehearsing *My Lady Molly*, and now he will attend all the final preparations for the musical comedy, which will open at the Park Nov. 30. James K. Murray and Clara Lane will now head the cast of Arrah-na-Pogue.

Mrs. J. Judson Wynne, sister to Paula Edwards, has returned to New York, having come on to see the opening of the run of Winsome Winnie at the Columbia. She was Madge Edwards before her marriage and retirement from the stage.

Leo Teller, brother-in-law of Lew Fields, has been in town for several days on a visit to Victor Mages and William Raymond Hill. Tommy Russell, the Little Lord Fauntleroy of years ago, and now a successful business man with no thoughts of the stage, is on a trip to Boston so as to see his sister Annie in her first performance of *The Younger Mrs. Carling*.

Patti gives two farewell concerts in Boston this week.

James Gilbert is directing rehearsals of *America in Old Days and New*, which will be produced here at the Bijou next month.

Frank Smithson, who staged *The Defender* here, is directing the introduction of some new effects in Winsome Winnie.

The management of the Castle Square gave away a \$1,500 grand piano to the patron who guessed the nearest to the exact attendance for the week ending Nov. 12. The number was \$1,152, and Mrs. H. G. Etheridge, of Somerville, picked \$1,153. The ten nearest were given \$5 gold pieces. The presentation was made on the ninth anniversary of the opening of this house.

Of the original stock company only Lillian Lawrence, Mary Sanders, and Lindsay Morrison remain with the organization.

Colonel E. A. Braden has retired from the management of Henry W. Savage's English Opera company to become general manager of the Savage productions, and on his last night here he was called back to the stage just before the curtain rose. There he was presented with a gold watch by the principals and a thirty-second degree Masonic charm by the working staff. The presentation speech was made by Howell E. Clark. Percy Weedon succeeds as manager of the grand opera.

While Andrew Mack was playing in town last week he had to run down to Brockton one day to testify in a suit brought against his wife in regard to a wharf on Point Independence, Onset Bay.

PHILADELPHIA.

Irving's Engagement Opens—Other Attractions—News of the Theatres.

(Special to The Mirror.)

PHILADELPHIA, Nov. 16.

There is an agreeable change in the character of the attractions offered this week, and the pleasing announcement comes as a surprise that Mrs. Flake, after an absence of two years, will appear at the Academy of Music, Nov. 23 for a week's engagement in *Mary of Magdala* and *Hedda Gabler*.

Henry Irving and his London company inaugurated a two-weeks' engagement at the Chestnut Street Opera House, appearing in his creation of *Dane* this evening, attracting a good-sized audience. The magnificent scenery plays an important part in the production. Prices raised to 50 cents in the gallery to \$2.50 for orchestra chairs. A Chinese Honeymoon will return Nov. 30 for two weeks, and will be followed by Nat Goodwin Dec. 14.

Grace George, in *Pretty Peggy*, made her bow to-night at the Broad Street theatre, for a two-weeks' stay with a good supporting company headed by Robert Lorraine. The play is well staged, excellently rendered and warmly received by a friendly audience. John Drew, in Captain Dieppe, Nov. 30. Annie Russell Dec. 14.

Fay Templeton, with her clever imitations, is the main drawing card in *The Runaways*, now in its second and final week at the Chestnut Street Theatre. The company to follow here for the rest of the year are: Jerome Sykes, in *The Billionaire*, Nov. 23; Arlene Bingham, in *The Frisky Mrs. Johnson*, Dec. 7; Erminie, with Francis Wilson, Dec. 21.

Viola Allen, in a delightful production of *Twelfth Night*, is the attraction for this week at the Garrick Theatre, opening to a good house. John Blair is the leading man with an excellent supporting company. The performance throughout is pleasing and meritorious. Virginia Earl Opera company, in *Sergeant Kitty*, will follow Nov. 23.

The second and last week of *The Silver Slipper* at the Walnut Street Theatre is playing to fair patronage. The trouble is we have had too much of this kind of exhibitions this season, and the public desire a change, which they will have next week when Wilton Lackaye will appear in *The Pit*.

Joseph Murphy opened to-night at the Auditorium to a crowded house. Kerry Gow is the bill, closing the week with Shaun Rhue. Walter Edwards, in *The Sign of the Four*, will follow Nov. 23.

An entirely new production of *Hanon's Supper* at this week's feature of the Grand Opera House, opening to a large and well pleased audience. In the cast are members of the Hanon family, Viola Holmes, Carrie Behr, Marie Gebhardt, Dorothy West Rogers and Lottie Sharp. John Haslam, and Fred Williams. The musical acts are specialties by eight English girls, Mozart Comedy Four, and Carrie Behr. It is elaborately staged, and deserves its success. Coming attractions: *The Sign of the Cross*, Nov. 23. *The Village Postmaster*, 30; *His Last Dollar*, Dec. 7.

Thomas E. Shea, with his usual repertoire, is the card for the week at the Park Theatre. *Happy Hooligan*, Nov. 23, to be followed by *The Worst Woman in London*.

The National Theatre presents *A Hot Old Time*, with Lottie Symonds and Eddie Weston as principal fun makers. The city is heavily billed for *A Hot Old Time*, with John and Emma Blair's pictures added. The *Child Wife*, Nov. 23.

At the Kensington Theatre, Joe Sullivan, a local favorite, appears this week in *Blackthorn*, supported by fair company and to satisfactory

patronage. *A Hidden Crime*, Nov. 23; *Pride of Newspaper Row*, 30; *Escaped from Sing Sing*, Dec. 7.

The King of Detectives is the offering of the People's Theatre, attracting the usual patronage. *The Heart of Maryland*, Nov. 23; *David Harum*, 30.

Hagenbeck's trained animals fill in the week at the Empire Theatre with a daily matinee, and will do a local business in the extreme northern section of the city.

Escaped from Sing Sing, with elaborate and massive scenic effects, is proving a good attraction for the week at the Star Theatre. The cast includes Frederick Montague and Edna Burdette Darling, who scored a big success. One of the *Bravest*, Nov. 23.

Forepaugh's Theatre Stock company appear this week in the Russian melodrama by Theodore Kreamer, entitled *The Voice of Nature*, with a thoroughly sensational plot and exciting finale, the usual excellent scenic environment. George Barbier, Florence Roberts, Caroline Franklin, William Elton, Edwin Middleton, Albert Sackett and Gilbert Ely deserve special mention for artistic delineations. The patronage is large. *Carmen*, Nov. 23.

Barcy and Speck's Stock company, at the Standard Theatre, present for the week *For a Mother's Love*, well rendered by the entire company, with George Arvine and Mattie Choate leading the cast. Business is good. *The Road to Ruin*, Nov. 23.

Carrie Kadeloff's Stock company at the Columbia Theatre continues in prosperity. *The Unknown*, with Arthur Maitland in the title-role, is this week's bill, which pleases the large and steady clientele. *Cumberland*, Nov. 23.

The German Stock company at the Arch Street Theatre have novelties this week in *At the Telephone*, *The Private Secretary*, *Love and Intrigue*, *The Journalist* and *Temporarily Suspended*. The company in every particular is first-class, and the weekly changes are highly enjoyed by our best class of citizens.

Dumont's Minstrels at the Eleventh Street Opera House, continue with their noted local burlesques to please and attract profitable patronage. *Dowie in New York* is a screaming sketch.

Hostock's Animal Arena at the Palace Exchange continues with many new features added. It is an interesting educational entertainment. *Patronage* is fair.

Burton Holmes and his illustrated lecture on the Yosemite Valley inaugurated his season to-night at the Academy of Music. It is a pleasing entertainment that is well patronized.

Robert Grau, manager of the Patti concert, was served with an attachment on the box-office receipts last Monday evening, the night of the concert. The suit is on a claim of William J. Gilmore, the retired theatrical manager, for a Gilmore, debt six years old, contracted while Grau was managing a vaudeville company, and he was advanced \$700 to enable the company to get out of town, for which he gave his personal notes, and with interest it now amounts to \$880, the amount of the attachment.

Madame Melba, aided by good talent, will give a matinee concert at the Academy of Music Nov. 21.

S. FERNBERGER.

WASHINGTON.

Theatrical Doings at the Capital—Musical Entertainments.

(Special to The Mirror.)

WASHINGTON, Nov. 16.

Anna Held opened to-night at the Columbia Theatre in her new and attractive musical comedy, *Mam'zelle Napoleon*, to a packed auditorium. It is no exaggeration to state that in the magnificence of this production, its beauty and color of stage presentation, the rich and elaborate costumes and the general excellence of the whole, Manager Florence Ziegfeld's previous efforts have been totally eclipsed. Miss Held appears to unusual advantage, giving a charming performance. The supporting company is a large and talented one, the principals including Joseph Herbert, Dan McAvoy, Frank Ruaworth, Henry Bergman, Arthur Lawrence, Frans Ebert, Madame Cottrily, Billy Norton, Adelaide Orton, the McCoy Sisters, Nina Randall, Edith Meyer, and Edna Goodrich. When Johnny Comes Marching Home will follow.

Joseph Jefferson, who has not appeared here in two years, commenced to-night at the New National Theatre an engagement that will conclude his usual Fall season of eight weeks. The veteran actor had a most joyous welcome. Rip Van Winkle, the opening bill, will be given Tuesday and Thursday nights and Saturday matinee; *The Rivals* Wednesday and Friday, with *The Cricket on the Hearth* and *Land Me Five Shillings* for the concluding Saturday night performance. Charles Hawtree, in *The Man from Blankley*, is the Thanksgiving week engagement.

A play of strength and beauty, admirably staged and remarkably well played by a company of exceptional merit, was the remark of strollers in the foyer to-night after the first act of *Marta of the Lowlands*, which has a big opening at the Lafayette Square Opera House. The audience, a thoroughly representative one, included a number of Senators, Congressmen and diplomatic officials, and parties. Fernanda Eliscu in the name part, achieved a notable success, and Hobart Bosworth has in his present role the best of his career. Commencing next Wednesday night David Belasco presents *Henrietta Crossman* in a new play, entitled *Sweet Kitty Bellairs*, a dramatization by Mr. Belasco of Egerton Castle's book, "The Bath Comedy."

Leila Lelbermann, the local pianist, gave a remarkable showing of her mastery in schooling and directing Sunday night at the New National Theatre, when her pupils, forty-four in number, doubled on twenty-two pianos, presented a rare programme of classical sacred music, to the accompaniment of a selected symphony orchestra of thirty picked musicians. Vocal solos were admirably rendered by James Finnegan, tenor, and Florence Bean, contralto. The house was crowded.

From Rags to Riches, with Joseph Santley featured, opens exceedingly well at the Academy of Music to-night, and a praiseworthy performance by a well rounded company meets with strong recognition. Next week's announcement is *The Fatal Wedding*.

At the Empire Theatre the week's offering is *The Minister's Daughters*, and, as rightfully claimed, is a lesson-teaching, truth-telling play, which strongly interested a big double attendance to-day. A strong company is seen in the interpretation. *The Little Church Around the Corner* will follow.

Richie Ling sang the tenor role of Marcel, the artist, in the production of *Babette* at the National Theatre last week, taking the place of William Castlemann, who lost his voice completely from a sudden attack of hoarseness.

Fritzi Scheff appeared here only six times, as she claims according to her contract. The seventh performance of *Babette*, Saturday night, witnessed Ida Hawley in the role of *Babette*, who sang and enacted the part in a most pleasing manner.

Henry Irving and his London company will be the New Year week attraction at the New National Theatre.

The Washington Symphony Orchestra, under the conductorship of Reginald De Koven, will give five symphony concerts during the season on Fridays at 4.15 at the Lafayette Square Opera House, the dates being Dec. 11, Jan. 15, Feb. 12, March 18, and April 15. The soloists engaged for the first three concerts are Mesdames Bloomfield and Zelsler, Herr Belinski, and Jacques Thibaud.

JOHN T. WARR.

BALTIMORE.

The Week's Amusements in the Monumental City—Music Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 16.

The Four Cohans, in *Running for Office*, were seen at Ford's Grand Opera House this evening. Lorraine Cohan, who has just recovered from an illness of several months, was warmly welcomed. In addition to the Four Cohans the cast is made up of James H. Manning, William

Keough, John Keadle, Jo Smith Marba, M. J. Sullivan, Hugh Mack, Joseph Leslie, William Forrest, Charles Bachman, William Seymour, Fred Williams, Walter Stockwell, John Kaufman, Della Nivena, Jennie Joyce, and Florence Little. R. H. Sothorn, in "The Friend Prince," will be seen at Ford's Thanksgiving week.

Miss Elizabeth's Prisoner had its premier at the Academy of Music this evening. William Faversham plays the part of a dashing young American soldier, while Hilda Spong, the leading woman, is seen as a proud but lovable girl, whose allegiance is fast to the British. The play is a comedy of the romantic type, with the stirring time of the Revolutionary War as a background. For Thanksgiving week, Amelia Bingham in "The Frisky Mrs. Johnson."

The New Magdalen has again been selected for presentation by the George Fawcett Stock company. Miss Haswell plays the title-role. The Great Unknown will follow.

William Collier was seen this evening at the Maryland, in the characteristic comedy, "A Fool and His Money." Mr. Collier is supported by an excellent company, and the staging is particularly good. Madame Patti Concert Nov. 23. Isabelle Irving, in "The Crisis," Nov. 24 to 29.

The spectacular attraction, Eight Belles, holds the stage of the Holliday Street Theatre this week. Following it will come Thomas E. Shea in repertoire.

Treasure Island is presented at the Bijou Theatre. It will give place to "A Minister's Daughter." Woman Against Woman is being presented by the Orlo Stock company, under the direction of George Fawcett. Marion Barney and Walter Seymour play the leads. The next presentation will be Davy Crockett.

The sale of seats for Madame Adelina Patti, who will appear at the Maryland next Monday evening under the direction of Robert Grau, will begin on Wednesday.

The headquarters of the George Fawcett company will hereafter be at the Orlo. For three seasons they were at Chase's. With the production this week of Woman Against Woman, this popular melodrama will be playing in six stock theatres in the country at once.

More than a score of theatrical people, representing practically every theatre in Baltimore, attended the regular Friday matinee at the Orlo last Friday to see Monte Cristo. From the Princess of Kensington company there were present Fred W. Huntly, James F. Boyd, Edward T. Spears, John Edwards and a half dozen others; from the A Girl from Dixie company Dorothy West Rogers and some ten or twelve other principals.

Cyrano de Bergerac, with Eugene Ormonde in the title part, is an early possibility at Chase's. Mr. Ormonde has played this part before and made one of his most substantial hits in it. Percy Haswell may be the Roxane.

A Bach choir was organized last week at the Peabody Conservatory for the production of the "St. Matthew Passion." The choir will be directed and trained by Harold Randolph. Since the work is too difficult and exacting to be sung by amateur singers, the chorus will be composed exclusively of solo choir singers.

HAROLD RUTLEDGE.

ST. LOUIS.

Plays of the Week at the Exposition City—Dramatic School Performance.

(Special to The Mirror.)

ST. LOUIS, Nov. 18.

Clara Bloodgood appeared at the Olympic this evening in the much-discussed Fitch play. The girl with the Green Eyes. As Jane Austin Miss Bloodgood begins her impersonation in a comedy vein, light almost to the point of farce. Then follows her quick change to the pathetic in the delineation of sorrow that is almost tragic. In all of the four acts, the fashionable wedding, the Vatican Art Galleries, with the Apollo Belvedere incident, and the third and fourth, less odd in scene but more dramatic in episode, interest centres in the character Miss Bloodgood interprets. Robert Drouet is the leading man. Rose Flynn, of St. Louis, has a prominent part, and among other principals in the cast are Jessie Busley, Edith Talliaferro, and Edith Watson.

The Eternal City, with Edward J. Morgan and Sara Truax heading the company, came to the Century last evening. Those two excellent actors, Frederick De Belleville and Frank C. Bangs, gave splendid support. The Prince of Pilsen next Sunday.

The Grand has one of the greatest drawing cards of the season this week in those clever entertainers, Ward and Vokes, who offer a new farce, A Pair of Pinks. Their chief supporters, as of yore, are Lucy Daly and Margaret Daly Vokes.

The emotions are stirred from beginning to end in A Ruined Life, which was the offering at the Imperial last week. Clara Thropp, whose voice touches the heart and whose stage finery dazzles the eye, plays the leading role in this sensational drama, which is lifted far above the mediocre by her splendid work and the support of her company. The play is staged with real truth to life, especially in the Gypsy camp in the first act. Howard Hall in The Man Who Dared is the current attraction at Manager Russell's house. Mr. Hall has been seen here before in this interesting play, and he has a great drawing card.

Human Hearts is the Crawford attraction this week. This piece has been here several times, and it is one of the best of melodramas.

A Desperate Chance is the Havlin bill this week.

Reilly and Wood's Big Show is at the Standard. This is one of the best attractions on the road, and the Standard patrons always see a good vaudeville bill when they go to see Pat Reilly and his company; hence large business is always the rule.

The Lindsay School of Dramatic Art inaugural performance of the present season will be given at the Odeon to-morrow evening. A feast of good things will be provided. First on the programme is the strong emotional drama in one act, by Silvester Lawrence, adapted from the French of Madame de Girardin, La Jolie Faut Puer, entitled Light at Last. This will be followed by a three-act comedy, A Modern Ananias, by J. A. Fraser, Jr. The following pupils will appear: Margaret Hagan Bell, Estelle Gouldin, Edith Hambuechen, Eva E. Tracy, Frank J. Lipp, Elliott J. Seams, J. Collier Marshall, Nelson L. Frotheroe, and Hugh H. Keel. A special musical programme will form a feature of the evening.

J. A. MORRIS.

PITTSBURGH.

Mrs. Fiske Opens Her Second Week at the Duquesne—Good Attractions Draw Well.

(Special to The Mirror.)

PITTSBURGH, Nov. 18.

Last week will long be remembered by many, as it was unique in local theatricals, inasmuch as all of the playhouses, excepting the Empire and Academy, had excellent attractions. Mrs. Fiske, in Mary of Magdala, at the Duquesne, drew large and fashionable audiences, and Richard Mansfield, in Old Heidelberg at the Alvin, did likewise. Chauncey Olcott, in Terence, and the Grand Stock company, in The Dairy Farm, both also enjoyed large business.

For another week we are to enjoy the art of Mrs. Fiske at the Duquesne Theatre, and to-night she appears in Hedda Gabler before a large and well-pleased audience. Next week's attraction is Marta of the Lowlands.

Chauncey Olcott began his second and last week at the Bijou this afternoon before a large audience. Brother Byrne, in their latest edition of Eight Belles, will be next week's attraction.

There is a good little comedy-drama up town at the Empire this week. Two Little Waifs, which was seen at this house last season, and a well-filled house goes to it to-night. It is staged in the regular Lincoln J. Carter's style, and the company playing it is adequate. Pickings from Puck will be offered next week.

The stock company is seen to-night at the



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Grand in Janice Meredith by a well-filled house. The play is tastefully mounted and the members of the company are well cast. William Ingersoll plays the role of Charles Brereton in a satisfactory manner, and the same may be said of Eva Taylor as Janice Meredith. Next week, Charley's Aunt will be given its annual presentation.

William H. Crane in The Spenders holds the week at the Alvin with Anna Held in Mam'zelle Napoleon for the following week.

Duquesne Garden was ablaze with its myriad of lights last Friday night, where the fifty-first annual reunion of the Ancient Accepted Scottish Rite of Freemasonry was topped off with a very entertaining vaudeville bill, dancing and refreshments. Edith Helena was the headliner of the performance. The Wangdoodle Four also scored a decided hit, and Mary Norman contributed one of the neatest bits of diversion that vaudeville has produced in impersonations of the whims of young society women of various communities. Willis and Collins, Flood Brothers, Howard and North, Ford Sisters, Charles Burke and Grace La Rue, Trask and Gladden, Musical Hush, and the kinetograph formed the balance of the programme. The floral decorations of the Garden were beautiful.

The vaudeville bill at the Avenue is good this week, and at the Academy the Vanity Fair Extravaganza company holds forth.

The first of the series of lectures by Burton Holmes will be given on Thursday night at Carnegie Music Hall.

Clifford K. Wilson, well known as the assistant manager of the Bijou and the possessor of a host of friends, has recovered from his attack of grip and is again at his old post.

Appropos of Mrs. Fiske's present engagement in this city, Manager Davis, of the Grand, has just announced that he has closed a contract for an early production of Mrs. Fiske's play, The Unwelcome Mrs. Hatch. The original manuscript and scene models will be employed.

ALBERT S. L. HEWER.

CINCINNATI.

Robinson's Remains Open—Attractions at the Other Theatres—Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 18.

Ulysses opened its road tour here to-night at the Grand, and was greeted by a numerous and deeply interested audience. Tyrone Power appeared in the title-role, and was supported by Adelaide Prince, Olive Oliver, and others of the company, which remains the same as during the New York run, except that Rose Coghlan has retired. Mrs. Langtry will follow in Mrs. Deering's Divorce.

Everyman had its first presentation here to-night at the Auditorium, where it attracted a cultured and fairly large audience. The company is the original English one, and the play made a deep impression on those present. The engagement is for one week.

The German Theatre company presented last night for the first time in Cincinnati Georg Engel's play, Ueber den Wassern, and it was received with every mark of approval by a very large audience.

Another novelty of the week was the opening yesterday of the new musical comedy, The Good Old Summer Time, at the Walnut. In the large company were George Evans, Joe Natus, John Conray, Dan Williams, Charles McDonald, Karl Stahl, Fred Hylands, Charles Seagrave, Annie Martell, Pearl Revere, Dorothy Le Mar, Della Freese, Esther Marks, and Marie Hylands.

At Robinson's The Telephone Girl succeeded Anna Eva Fay, whose engagement was by all odds the best of the season at that house, and drew two very satisfactory audiences.

Manager C. B. Jefferson's revival of The Shadow of a Great City came to Heck's yesterday with Annie Ward Tiffany as Biddy Roman. Others in the cast are Carlotta Quant, A. L. Jarrett, Thomas Meegan, Edwin B. Tilton, Joseph Plant, W. A. Paul, Irene Tilton, Harry Dawson, and Russell Bassett.

The Scout's Revenge, interpreted by a competent company, is at the Lyceum.

Melville Stewart was obliged to relinquish his place in The Country Girl here last week, on account of illness, and left the city to recuperate at a health resort.

H. A. SURTON.

Walfred Wilson's version, The Light that Failed.

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November 19, 20, 21, 27, 28, 30, entire week. December 7, 9, 10, 13, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 30, 31, January 1, 4 entire week, 11 entire week, 19, 21, 22, 23, 25 entire week. February 1 entire week, 8 entire week, 15 entire week, 22 entire week, 29 entire week. March 7 entire week, 14 entire week, 21 entire week, 28 entire week. April 5, 8, 9, 10, 13, 14, 15, 18 entire week, 25 entire week. May 2 and all after.

H. R. JACOBS, Manager.

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AT THE THEATRES

To be reviewed in THE MIRROR next week:

LADY ROSE'S DAUGHTER.....Garrick.
THE ADMIRABLE CRICHTON.....Lyceum.
HARETTE.....Broadway.
A JAPANESE NIGHTINGALE.....Daly's.

Knickerbocker—The Light That Failed.

Drama in a prologue and three acts, adapted from Rudyard Kipling's novel by George Fleming. Produced Nov. 9.

Dick Helder.....Forbes Robertson
Torpenhow.....C. Aubrey Smith
The Nilghai.....George Sumner
Cassavetti.....Guy Lane
Mackenzie.....C. Kinnaird
Vickers.....Leon Quintermeine
Devere.....Frank Hickley
Vincent.....Herbert Beaumont
Raynor.....Arthur Harold
Repton.....Ernest Cushman
A Young Man.....Leonard Howes
Maisee.....Gertrude Elliott
Bessie Brooke.....Auriol Lee
The Red-Haired Girl.....Ruth Berkeley
Mrs. Haynes.....Minnie Griffin
A Model.....Georgette Sorville
A French Bonne.....Dora Barker

The stage of the Knickerbocker Theatre, which has been given over to trash for many months, is now graced by an actor of rare intelligence and exceeding charm, whose splendid work will do much to efface the disagreeable memories of the unmusical comedies and vaudeville sketches that have been served up in this handsome playhouse since last Spring. This actor, who is no stranger to New York audiences, but who has won fame and fortune since he was last seen here, is Forbes Robertson. Accompanied by his wife, Gertrude Elliott, and his London company, he appears in George Fleming's adaptation of Rudyard Kipling's novel, "The Light That Failed."

It is many years since Mr. Kipling's work has first appeared. It was supposed to be a study of a cold, heartless girl, who brushes aside the love of a good man in order to follow a career in art for which she was not especially qualified. The original story had an unhappy ending, and in deference to the clamoring of his publishers, who found that the book was not selling, Mr. Kipling rewrote the novel, putting in a finish that would suit the fancy of the public. It is said that he regretted this step, and finally stood for the book as it had originally left his hands. In the stage version used by Mr. Robertson the lovers are reunited, as it is hardly likely that the play would have enjoyed its vogue in London if Kipling's original and very gruesome idea had been carried out. To people who have not read the novel the play as it stands might not prove very entertaining, save for the splendid work of its interpreters. To those familiar with the story, however, it must necessarily be of absorbing interest.

The play opens with a prologue, the scene being laid near the tent of the war correspondents in the Sudan. Dick Helder, a sketch artist, is in the tent suffering from the effects of a sabre cut across the eyes that he had received a few days before in a skirmish. His faithful friend, Torpenhow, cares for him tenderly, but is unable to restrain him when the sound of firing tells that another battle has begun. Dick tears the bandage from his eyes and is delighted to find that his sight has not been destroyed.

The scene of the first act shows Maisee's studio. She talks of her aims and ambitions to her chum, "the Red-Haired Girl," who, having Dick herself, and seeing his unselfish devotion to Maisee, is properly disgusted with that erratic young woman for her lack of appreciation of the love that is being thrown at her. Dick enters, carrying the limp form of Bessie Brooke, a young woman of the streets, whom he has found in a faint on the doorstep. Bessie is revived, and Dick, struck by her beauty and the hunted, weird look in her eyes, immediately engages her to pose for him for a painting of "Melancholia." Maisee has already informed him that he can have no hope of winning her, as she must push on to the goal of her ambition, which he frankly tells her she will never attain.

At the opening of the second act we find Dick putting the last touches on his masterpiece, nervously himself for his work, and fighting against the blindness that seems to be inevitable by swallowing large portions of raw whiskey, poured out for him by his unscrupulous model. During Dick's temporary absence there is a touching little scene between Bessie and Torpenhow, that ends in an "understanding," just as Dick re-enters. Dick, in order to save his friend from becoming entangled with the common girl, discharges her. She is left alone, and, stung to the quick, she partly destroys the picture with a cloth saturated with turpentine and finishes it with a pair of shears. Maisee and the Red-Haired Girl drop in for a visit, and find Dick in the intoxicated condition. Overcome by his passion for Maisee he seizes and kisses her in spite of herself. He regrets his action a moment later, as he hears the door close behind her after a few words of bitter reproach. He sits at his table to write her a letter of apology, when the long-dreaded darkness comes upon him. He struggles to see the pen and the paper in vain, and with a despairing cry gives way to his deep grief.

The first scene of the third act is laid at the little cottage on the outskirts of Paris, where Maisee and her companion are living. Thither comes the faithful Torpenhow, who breaks the news of Dick's blindness as gently as possible. In a burst of passionate weeping Maisee comes to Torpenhow for love, and begs Torpenhow to take her to him. The last scene shows Dick's studio. He has sent for Bessie and offers to engage her as housekeeper. From her own lips he learns of her destruction of the picture and he shows her the door. Maisee enters, and in a scene that fairly grips the heart-strings of the most callous person in the audience the two that were meant for each other are united at last.

To an actor of Mr. Robertson's strength the part of Dick is but child's play. He brought to bear upon it, however, insight and force that made of it a notable performance. In action and utterance he was Kipling's hero to the life. His superb voice, under perfect control, gave a definite meaning to every word he said. There was no striving after effect and no theatrical tricks to win the applause of the unthinking. It was real, vital and inspiring. It was acting in its best form and proves convincingly that Mr. Robertson is fully entitled to the fame that has come to him.

To Gertrude Elliott much praise must be accorded for a most charming and consistent portrayal of the vacillating Maisee. Her opportunity came in the final scene, and she rose to it in a way that simply compelled the tribute of tears. She touched a human chord that found a response in every sympathetic heart, and by her tenderness, her naturalness, and, above all, her womanliness, she scored a triumph.

The Torpenhow of C. Aubrey Smith was admirable. He portrayed the big, hearty, good-natured Englishman to the life, quietly, unostentatiously and effectively. Auriol Lee had the part of Bessie Brooke, that was done first in London by Nina Boucclat. Miss Lee is very clever and she won her share of the honors. Her cockney accent was perfect, and she scored heavily, especially in the scene in which she destroys the painting. George Sumner as the Nilghai and Guy Lane as Cassavetti were entirely satisfactory. Ruth Berkeley as the Red-Haired Girl was decidedly uninteresting. The other characters are unimportant, but were capably handled by the players to whom they are intrusted.

Mr. Robertson and Miss Elliott were given a most cordial welcome on the opening night, for which Mr. Robertson expressed his thanks in a few words that feelingly expressed his gratitude.

Broadway—Henry Irving.

Henry Irving, for the concluding week of his engagement at the Broadway Theatre, revived a number of his familiar plays and played them all with his accustomed distinction to large and

often enthusiastic audiences. Mr. Irving gave representations of The Merchant of Venice, Louis XI, The Bells, and Waterloo.

The Merchant of Venice was presented on Wednesday and Friday evenings and at the Saturday matinee. Mr. Irving's Shylock again showed himself as a master of the art of the actor, yet it still failed to emphasize the typical character of the Jew, which, certainly shown by Shakespeare, has proven in the light of latter days to have been, in the hands of the Bard of Avon, a most kindly prophecy. Mr. Irving's performance, while it may have lacked in some particulars, was none the less a superb achievement from a purely dramatic viewpoint.

On Monday and Thursday evenings Mr. Irving was seen in his incomparable impersonations of Corporal Gregory Brewster in Waterloo, and Mathias in The Bells. The first of these is, perhaps, the better example of acting, but both were endowed once more with all the distinction and the perfect art that has rendered them memorable as features of the Irving repertoire. Tuesday and Saturday evenings were given over to revivals of Louis XI, and to many minds the portrayal of this character is the best that Mr. Irving has ever shown. The mannerisms and the eccentricities which to some extent cannot but jar in a majority of his performances, seem to fit absolutely in his superb embodiment of the basely malevolent monarch, and the scenes wherein Louis confronts young Nemours and wherein he meets his death were played again as probably no other living actor could play them. In Mr. Irving's generally excellent supporting company especially creditable work was contributed by his leading woman, Mabel Hackney, by Laura Burt, Laurence Irving, and H. B. Stanford.

Lyric—Red Feather.

Romantic opera in two acts. Book by Charles Klein, lyrics by Charles Emerson Cooke, music by Reginald De Koven. Produced Nov. 9.

Countess Hilda Von Draga.....Grace Van Studdiford
Mlle. Finae.....Elise De Vere
Anita.....Olive Celeste Moore
Prada.....Lillian Sefton
Daphne.....Robert Redledge
Victorine.....Floyd Redledge
A Baroness.....Louise Hollister
A Duchess.....Dean B. Dulany
A Marguerite.....Daisy R. Fugate
A Countess.....Mona Desmond
Rita.....Mina Rudolph
Nana.....Grace Kimball
Maria.....Dorothy Dwyer
Captain Trevers.....George L. Tallman
H. R. H. Crown Prince of Romania.....Stanley Hawkins

Baron Bulverstrous.....Thomson G. Seabrooke
Colonel Macpatrick.....Louis Casavant
Bagstock Bowler.....F. Stuart Hyatt
Colonel Furbis.....Benjamin McGahan
Colonel Nerva.....Hubbard Ayer
Count Zeagan.....Myron P. Davis
Lieutenant Roger.....William J. Sullivan
Captain Baget.....Philip Conner
Sergeant Boulton.....J. Frank Gibbons
Chief of Police.....Fred J. Titus
Lieutenant Detrich.....Charles Fitz

Grace Van Studdiford was launched as a full-fledged star last week under the management of Florence Ziegfeld, Jr. in a romantic opera, called Red Feather, composed by Reginald De Koven. The book is by Charles Klein and the lyrics by Charles Emerson Cooke. The beautiful new theatre was crowded to the doors by a fashionable audience, in which the society element was strong. There was an air of expectancy in the auditorium, for it had been whispered by the famous birds that Francis Wilson sings about that the new opera would efface the memories of Robin Hood, by the same composer. Mr. De Koven himself, in a curtain speech, tried to emphasize this rumor, but it is safe to say that Robin Hood will be remembered long after Red Feather has gone out of fashion.

The scene of the opera is laid in a country called Romania, which is on the same map as Ruritania and other places on the "Imagination" continent. There is a little band of revolutionists under the command of some mysterious leader who is known as Red Feather. The Crown Prince of Romania has ordered Captain Trevers to capture Red Feather, or be dismissed from the army in disgrace. The Prince and the Captain are both madly in love with Countess Hilda Von Draga, who is in reality Red Feather. By that strange form of myopia so common in comic opera, she is not recognized when she appears in her male costume, and she leads the Prince, the Captain and the whole army of Romania on a merry chase until, at a critical moment, she acknowledges her identity. Coincidentally with this comes the triumph of the revolutionists, the placing of the Captain on the throne, and the banishment of the Prince. As there are twenty-one musical numbers, almost none of which has any bearing on the story, it may be seen that the plot has very little chance to show itself. There are many attempts at comedy, but they are so feebly weak that they serve to mar rather than help the opera. It is to be regretted that Mr. Klein was so barren of ideas that he allowed one of the comedians to be made up in imitation of the man who was so sad before he began to indulge in a certain widely advertised breakfast food. Less the resemblance to the man who was so sad before he was addressed by the name that so persistently stares at us from every dead wall in the city, and there was also a jocular reference to the food that gave him such a happy disposition. The infinitesimal germ of humor that once lurked in the predigested food gag has long since been killed. It received its death-blow in The Runaways, the book of which was one big cereal advertisement.

Mr. De Koven has written some very good music for Red Feather, but his best numbers are decidedly reminiscent of the gems of Robin Hood. He seems to have gone in more for volume of sound than for the simple tunefulness that tickles the ear of the average audience. A splendid singing chorus sang as their leader depended upon making a noise. It must again be recorded that an interpolated number, written by an outsider, made the one genuine, popular hit of the performance. It is called "There's a Little Street in Heaven That They Call Broadway," and was written and composed by James T. Waldron and A. Baldwin Sloane. It was sung by Thomas G. Seabrooke and he has had repeated the chorus twice the gallery was whistling with him with genuine delight.

Miss Van Studdiford made a fine appearance, especially in her male costume, and sang with much skill. She has one song with a little laughing refrain that caught the fancy of the house and had to be repeated. Garden of Dreams is another solo which shows her voice to advantage, and in the duet "To Call The Mine," sung with Mr. Tallman, she scored again. Olive Celeste Moore, as a Spanish girl, lacked the fire necessary to her part, but she sang very sweetly. "The Rose and the Breeze" was her solo, and she did it full justice. Elise De Vere, who is evidently French, was somewhat lively and put much ginger into her work.

Thomas G. Seabrooke was a disappointment in the role of Baron Bulverstrous. It is evident that a Dutch dialect is entirely beyond him. He redeemed himself with his song about "The Little Street in Heaven," in which he dropped his dialect almost entirely, but his efforts in the rest of the piece were fruitless. Louis Casavant, as Colonel Macpatrick, showed his fine voice superbly in the song, "The Humorous Ghost," in which the chorus did splendid work, and in which a very telling lighting effect was used. George L. Tallman, as Captain Trevers, and Stanley Hawkins as the Prince, were admirable. "Prince of Good Fellows," as sung by Mr. Hawkins and the male chorus, is almost as good as "Brown October Ale." F. Stuart Hyatt was the breakfast food advertiser.

The production is gorgeous. Nothing finer in the way of costumes and scenery has ever been put on the New York stage. The armor-plate worn by the soldiers was made by the armorer to the Emperor of Germany, and the dresses of the women, especially those in the second act, simple baffle description.

In many ways Red Feather fully deserves a great measure of popular favor, and when the book has been thoroughly overhauled and some genuine humor injected into it there is no reason

why it should not have a long and successful run. As a spectacle it is simply magnificent.

After the second act Mr. De Koven made a speech, and had great difficulty in making himself heard, owing to the noise of the orchestra. He said that it was just sixteen years to a day since he had made his first bid for favor from the New York public, and that during the intervening time he had striven to give the public the best that was in him. He also stated that he had never composed music for a better book and lyrics or a better singing company.

Empire—The Pretty Sister of Jose.

Play in four acts by Mrs. Frances Hodgson Burnett. Produced Nov. 10.

Peppita.....Maude Adams
Sebastiano.....Arthur Byron
Padre Alejandro.....G. Harrison Hunter
Jose.....Edgar Selwyn
Mabel.....Joseph Francour
Vincent.....George Irving
Alfonso.....Charles Pitt
Juan.....Richard Pittman
Pedro.....Harry Lactone
Narcita.....Samuel Milliken
Juana.....Mrs. W. G. Jones
Lucia.....Mary Galper
Lelia.....Frances Gelbart

At the Empire Theatre last Tuesday evening Maude Adams made her re-entry upon the local stage, after an absence of two seasons, in Mrs. Frances Hodgson Burnett's dramatization of her own novel, "The Pretty Sister of Jose." Rarely has there been seen in a New York playhouse so brilliant an assemblage as was this audience, and more rarely still has a player been welcomed with so much enthusiasm and affection. Affection is the one word to describe the feeling displayed by the onlookers for Miss Adams. They greeted her at her first entrance with long-continued applause and cheers; they hung upon every word she uttered with that interest that one bestows upon the words of his nearest and dearest of friends; and when the curtain fell after each act they called her before it time and time again. Despite the many reports of Miss Adams' illness she appeared to be in the best of health, and in her acting there was no lack of the sprightliness and vivacious charm that years ago brought her into popular favor.

The play in which Miss Adams has elected to make her re-appearance is not worthy of her, nor is the leading role one to which she can give complete semblance of reality. Her own personality is the one thing that may lead The Pretty Sister of Jose on to fortune. Mrs. Burnett's play is distinctly feminine and, as distinctly, a play for a star. It is a mass of emotion, bad construction and words. Pretty it is, and it offers opportunities for very pretty mounting, but it does not grasp the deeper sympathies, and the climax is not impressive because it is obvious from the outset and through the four acts is merely put off and off by trivial and at times theatrical devices. The story is meagre and soon becomes monotonous. When the heroine is not on the stage every one talks constantly of her, singing her praises in every imaginable key. The auditor wears of Peppita, and almost wishes the somebody would appear with sufficient strength of character to assert that the sister of Jose is not pretty. But nobody does. The play lacks the clash of strong contrasts. It is pretty—and that is all.

The scenes are laid in and near Madrid, and provide, as has been said, plentiful opportunity for effective stage pictures. The mounting is exceedingly fine, particularly attractive being the settings showing the public gardens in Madrid, Padre Alejandro's garden, and the garden of a café. William Seymour's stage direction was exceedingly fine, and throughout the groupings and the movements of the players were most artistic and picturesque.

The story is very simple. Peppita, a girl of the provinces, has come to Madrid with her simple-minded brother, Jose, and is tending for the first time the joys of life in a city. Because of the fact that her father was cruel to her mother she is prejudiced against men—or rather matrimony. She is willing to flirt, to laugh and to jest with men, but wishes to hold herself free from any serious affection. In Madrid she attracts the attention and wins the instant love of Sebastiano, the former and master of Spain. She is attracted by him, but battles against her impulse to love him. Particularly is she bitter toward him when she learns that Sarita, a girl of Madrid, has died because her love for him was not reciprocated. Peppita treats Sebastiano with contempt and scorn until he, weary of worshipping at so hopeless a shrine, renounces her and departs for a distant city. When he is gone Peppita loses the death of her love for him and goes through a period of remorse, anguish and self-abnegation. Upon his return she dances before him to regain his interest, and he, overwhelmed a second time by his infatuation for her, loses control of his nerve, and in the bull ring that day makes a mistake that results in his being seriously wounded by a infuriated bull. Peppita nurses him back to health, and during that process the hearts of the two are brought into complete and joyous accord.

Miss Adams' impersonation of Peppita was radiant in spirit and filled with her own gracious personality. She was, however, not in the least Spanish. Her movements, her manner of speech and even her dances were Anglo-Saxon. In the comedies scenes, where she treats Sebastiano and holds him at bay with girlish coquetry, she was at her best, and she was admirable, too, in showing the desolation and wistful sadness that fell upon her when her lover departed. But where strong Latin emotion was needed Miss Adams was a bit disappointing. She made the character interesting, however, and she surprised and delighted her audience by singing a song in charming and musically fashion.

Henry Selwyn, an English actor, new to the American stage, was in many particulars an admirable Sebastiano. He is a man of fine physique, with a good voice and an excellent manner of delivery. Like Miss Adams, he was rather at outs with the nationality of his role, but his impersonation was nevertheless enjoyable and artistic. Edgar Selwyn played Jose very well indeed. He was sympathetic and at all times natural, and more than almost any one else on the stage he was in the atmosphere of Spain. G. Harrison Hunter was in every way an admirable Padre Alejandro—dignified, tender and warm-hearted.

Andol Milliken played the all too short role of Sarita in very natural, sweet and charming fashion. Mrs. W. G. Jones as Juana gave a delicious, mellow, humorous portrayal and received much applause from the audience. The other roles were without exception in good hands.

Savoy—Major Andre.

Comedy in four acts by Clyde Fitch. Produced Nov. 11.

Major John Andre.....Arthur Byron
Michael.....Arnold Daly
Captain Basil Trebern.....Frederick Lane
Lieutenant Gregory Withers.....Ernest Lawford
Colonel Beverly Robinson.....Doddson L. Mitchell
Nathan Goodrich.....Guy Bates
John Paulding.....Wallace Eddinger
David Williams.....George S. Probert
Isaac Van Wart.....Thomas Melghan
Joshua Allen.....Frank J. McIntyre
Joshua Bett Smith.....Edward See
Captain Boyd.....Allan Kingsberry
Benedict Arnold.....Adam Fox
Neser.....James Balla
Barbara Allen.....Angela Kier
Nancy Winslow.....Marlan Gardner
Polly Van Kort.....Mrs. Sol Smith
Mrs. Van Kort.....Mrs. Thomas Whiffen
Mrs. Kip.....

At the Savoy Theatre on Nov. 11 Arthur Byron appeared for the first time in this city as a star, originating the title role in Major Andre, a comedy in four acts by Clyde Fitch. The theatre was crowded by a sympathetic audience, which accorded the heartiest of applause to Mr. Byron and to Mr. Fitch, who, being compelled to do so, offered a rather singular little speech in which he courteously accredited to Mr. Byron whatever meed of success was the portion of the play. Certain it was that Mr. Byron in his work contributed the chief measure of dramatic success accomplished upon the occasion and hon-

estly surprised many who had known him only in some one else's support.

The play begins at 1 Broadway on Sept. 18, 1780. The plot is scant indeed and deals initially with a meeting of British officers at the address aforementioned. Andre is assigned to the secret service of the British and is shown to have won his way into most enviable recognition by the then belles of New York, principally captivating the heart of Barbara Allen, an unimportant but none the less engaging young woman from Philadelphia. Barbara is also loved by Nathan Goodrich, of the Continental Army, but Goodrich early learns that Barbara's heart belongs to Andre. Departing absolutely, as Mr. Fitch does, from matters of history, there appears no reason why he should not have invented more of coherence in the development of a story which now stands as a specimen of the flimsiest quality, without definite purpose of effect, embodying simply a series of picturesque tableaux and a wealth of characteristic "Fitchesque" situations. These, however admirable when considered individually, do not make for the successful construction of a play Andre consents to convey the dispatches for Benedict Arnold at West Point, not as history would have it, because of any patriotic impulse, however misguided, but for the reason that he fancied that the scene had been played. The scene of Andre's capture was made a beautiful stage picture with an array of autumnal foliage that suggested most faithfully the roadside glade where Andre fell in with John Paulding and the others who made him captive. The episode was clumsily handled, though, and it placed Andre in the position of a man who deliberately threw himself into the arms of the enemy when the barest display of discretion on his own part might have obliterated his capture. Mr. Fitch has made a love mix more than patriotism to Andre, and while as a matter of dramatic license historical accuracy might be suffered to go to the dogs, there seems to have been no actual reason for such misrepresentation of the character of Andre, who, even though in the service of an enemy, enjoyed the sincere admiration of the American people and was most highly esteemed by General Washington himself. The ending of the play disclosed a queer and most ineffective tableau calculated to give the impression that Andre was about to be executed, but it evidenced a straining for sensational picturesqueness that did not appeal and failed to make its point.

Arthur Byron's work in the acting of the part of Andre, as has been suggested, was far better than that of Clyde Fitch in the writing of it. He offered a finely balanced, virile, intelligent performance, instinct with force and youthful vigor. In the purely comedy scenes he showed a light and graceful touch that was delightful, and in the episodes of greater dramatic strength, a true skill and a certainty that surprised even his most sanguine admirers. Mr. Byron easily proved that his talents far exceeded the requirements of the play.

The supporting company was excellent throughout, although opportunities were meagre outside the stellar role. Arnold Daly as Andre's trusty servant gave a capital sketch, and Guy Bates Post showed a notable impersonation of Goodrich. Frederick Lane, Doddson L. Mitchell, Wallace Eddinger, George S. Probert and Edward See likewise contributed performances of highest merit. The ladies were very charming but handicapped in appearance by grotesque headgear and impossible gowns that may or may not have been typical of the play's period. Chrystal Hearn was sincere and earnest as the rather thankless heroine, and there were delightfully refreshing ingenue representations by Angela Kier and Marion Gardiner. Mrs. Sol Smith and Mrs. Thomas Whiffen pictured two elderly ladies of the old school with greatest delicacy and a fund of quaintest humor. Every one else in the cast was capable and the stage management was, for the most part, commendable. The scenery was all capital and the roadside picture previously mentioned was one of the most realistic imaginable, fairly redolent of the crisp sweetness of Autumn foliage.

Irving Place—In Uniform.

Comedy in three acts by Franz von Schoenthan and Freiherrn von Schlicht. Produced Nov. 11.

Wiedebrecht.....Max Haenseler
Hans.....Max Haenseler
Mrs. Anna Clarkson.....Camilla Dalberg
Lieutenant Victor von Hohenberg.....Otto Otthert
Betty von Hohenberg.....Hedwig von Ostermann
Paul von Colwitz.....Gustav von Seyffertitz
General von Trosbach.....Hermann Gerold
Roesler.....Otto Meyer
Sergeant Krause.....Willy Frey
Susanne.....Annie Feise
Jeanette.....Marie von Wegern
Madam Bauckers.....Jacques Lorian
Friedrich.....Lina Haenseler
Chambermaid.....Muriel Hope
Coachman.....Erich Alexander
Gardener.....Bruno Dehnicke
Gardener's Boy.....Louis Koch
First Soldier.....Constantin Ackermann
Second Soldier.....

Successful abroad, In Uniform, a three-act comedy by Franz von Schoenthan and Freiherrn von Schlicht, won the instant approval of a large first-night audience at the Irving Place Theatre last Wednesday. The play is not inspired. It is loosely constructed, more or less on the patch-work order.

The episode of the bell rung by the French maid when she is kissed by suitors of her mistress, in order to warn the household and catch the culprit in the act, is elaborated as if it were an integral part of the action. As a matter of fact it is simply interpolated for the sake of the laughs it raises. Whatever there is of plot really ends with the second act, but the additional act is worth while because of the genuinely amusing mistakes of a young subaltern whose knowledge of military tactics is practically nil. It is here that the authors display originality. The play is frankly farcical throughout except for two lapses into seriousness, wherein the hero protests his devotion to his mistress, the other where he declares his undying love for the service and for the uniform that he wears. There was a constant injection of English, not alone of words or of phrases, but even of sentences, into the heroine's speeches. By this easy method the audience was kept amused, whether the lines were humorous or not.

The story of the play is this: Mrs. Clarkson, a wealthy American widow of German descent, comes to Berlin to visit her uncle, Wiedebrecht. He plans marriage for his son, Hans, with the newly arrived cousin, Sultora in plenty appear, and the father in desperation asks his friend, Lieutenant von Hohenberg, to use his best efforts to drive them away. The lieutenant falls in with the idea, but will make no promise to abstain from courting on his own account. He meets the widow and is fascinated by her charms. She on her side is attracted by his dashing manner. His suit progresses famously until his sister, Betty, whose acquaintance the widow has made at home, in ignorance of the relations existing between her brother and her friend, paints him in vivid colors as a philanderer from the cradle. A stormy scene between the lovers follows, but the lieutenant, a man of infinite resource, soon re-establishes himself on his former footing. His general, who has also been a suitor for the fair lady's hand, is induced to give his approval to the match. Hans and Betty find they love each other, and all goes well.

Camilla Dalberg as Mrs. Clarkson did the best acting of the evening. Her part was an exacting one, but she surmounted all its difficulties triumphantly. She was graceful and easy and in her most difficult scene she denoted the gradual change from wild rage at her lover's supposed fickleness to contented purring over his caresses with a skill that proved her a past mistress of her art. Otto Otthert was a striking lieutenant. He played brilliantly and with fire, was a manly lover and a capable soldier. Max Haenseler found a congenial role in Wiedebrecht. Matthias Claudius in the part of Hans, who knows nothing of soldiering, was the most amusing figure of the evening. He played his part for all there was in it, and the laughs he was responsible for testified to his success. Hedwig von Ostermann was agreeable as Betty. Gus-

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tav von Seyffertitz did a careful piece of character work as Paul von Collwitz, marriage broker.

West End—The Sign of the Four.

Drama in four acts from the book by A. Conan Doyle, by Charles P. Rice. Produced Nov. 9.

Sherlock Holmes Walter Edwards
Dr. John Watson Joseph Rawley
Athelney Jones Van Kessie
Jonathan Small Franklin Tucker
Mr. Wiggins Robert Lothian
Tonga James Byrnes
Major John Sholto Leonard Hoyt
Lal Choudhary William Shedd
Mordicia Smith George Willard
Jim Smith William Davis
Mary Morston Mabel Hazlett
Mrs. John Sholto George Brandon
Mrs. Hudson Mrs. Franklin Tucker
Rusie Agnes Porter
Mrs. Smith Jessie Barnes

Walter Edwards as Sherlock Holmes in Charles P. Rice's dramatization of A. Conan Doyle's story, "The Sign of the Four," appeared at the West End Theatre on Monday evening, Nov. 9, and made one of the most pronounced hits of the season. Mr. Edwards' work as the celebrated detective was admirable in every respect, and he took his audience by storm. He played the character along the general lines made familiar by the Gillette play, but there was no attempt at imitation. Indeed, there was no need for imitation, as the new impersonation of Holmes can well stand on its own merits. Never once did Mr. Edwards step out of the picture, and the characterization of cold, sharp, scientific master of clues and motives was clean cut and thoroughly satisfying.

Mr. Rice has done his work of dramatization excellently. The first of the four acts is laid at Holmes' lodgings, Baker Street, London, where Mary Morston comes to consult Dr. Watson in regard to her health and to lay before Sherlock Holmes certain puzzling papers found among her dead father's effects. The detective and the doctor both come to the conclusion that Mary is suffering from some slow poison, and Holmes deduces from the papers that Mary's father was at one time in possession of a great quantity of Indian jewels. After such characters as the Scotland Yard detective, Wiggins, of the Baker Street Irregulars, Mrs. Hudson, the landlady, and her daughter Bessie are introduced, and after a preliminary set-to of wits between Holmes and Mrs. Sholto, the adventuress, the act ends with Mrs. Hudson and Bessie being sent off by Holmes to watch over Mary and to allow her to eat no food save that prepared by them. The second act shows Pondicherry Lodge, the home of Major Sholto, who years before had betrayed the four scoundrels who had murdered Mary's father in order to obtain the jewels given him by the Rajah of Agra. Mrs. Sholto urges her husband to murder Mary that she may never claim the fortune, but Sholto refuses. He takes the jewels from a secret panel, and while gloating over them Tonga, an East Indian and a follower of Jonathan Small, one of the four, crawls in by a window and by means of a small poisoned dart kills Sholto. Small then enters and with the aid of Tonga makes away with the treasure. On the discovery of the murder Mary is accused of the deed by Mrs. Sholto, but Holmes rapidly unravels the mystery and from one clue to another establishes the sequence of events and the hunt for Tonga begins. In the third act Holmes, disguised as an old boatman, gets aboard Small's boat in time to come to the rescue of Mary, who has been decoyed to this dock by a false letter. Holmes is overcome, however, and is bound hand and foot to a keg of powder and a slow fuse is lighted. The detective begs for a cigar as a favor, which is granted. A splendid scene is here spoiled by having Mordicia Smith, a boatman, enter and stamp out the fuse, and then Holmes with his lighted cigar burns the rope which binds him and frees himself. The scene would be greatly improved by having Holmes release himself first and stamp out the fuse afterward. The act ends with the capture of Small and Tonga. The last act is at Pondicherry Lodge, and it is devoted to the recovery of the jewels, which had been hidden on a coal ship by Small. The supporting company was fairly good. Dr. Watson was made a conventional light comedy role and was not particularly well done by Joseph Rawley. Robert Lothian as Wiggins and James Byrnes as Tonga contributed character work of merit, while Mrs. Franklin Tucker was very amusing as Mrs. Hudson.

American—The Worst Woman in London.

Jack Felton James Kirkwood
Ruth Milford Nora Dunblane
Vincent Lyle A. Francis Lenz
Fred Thornborough Julian Moore
James Milford J. O. Le Brasse
Jane Nogood Flora Finch
Detective Carson Edgar Johnson
Bob Goldfinch Horace Newman
Jerry Joseph Kelly
Hugh Drayton Frank H. Fey
Lebbey John Edwards
Wilson Edward MacDonald
Kington Ralph Koller
George Redbury John Klesner
Billy Armstrong Oakley Melton
Philip Parker John E. Mackin
Matilda Parker Mattie Neville
Frances Vere, otherwise Drayton Ann Fairchild

Direct from the Adelphi Theatre, London, came The Worst Woman in London, a melodrama in four acts by Walter Melville. Besides four acts it had fourteen scenes, and abounded in situations thrilling in the extreme and fully warranted to keep the interest of any audience to the highest tension. It was in very truth a thriller, but so far as anything artistic goes it showed nothing. The situations come with perplexing rapidity and involve the hero time and again in harrowing circumstances. He escapes from one emergency to jump into another.

And a woman is at the bottom of it all—the worst woman in London—and she lives up to her name, although it cannot be said that she is true to life as one sees it every day. The play is well staged.

The story of the play involves one Jack Felton, a young fellow in the employ of James Milford, and in love with and engaged to marry his employer's daughter, Ruth Milford. He has had a previous love affair in his youth with Frances Vere, who at the time of his engagement to Ruth is employed in the Milford household as a teacher of languages. During his youthful affair with Frances Vere Felton became engaged in a fight with another of her admirers, and, as he supposed, killed him. Frances Vere fascinates Mr. Milford, Ruth's father, denounces Felton as her former lover and as a murderer, and thus endeavors to separate the lovers. She does not succeed wholly and tries again and again, but Ruth clings to Felton and the man whom Felton is supposed to have murdered turns up alive and well. In the end the hero's name is cleared and all comes out right, Frances being exposed in her true light as the worst woman in London.

Ann Fairchild as Frances Vere had a part which compelled admiration despite its villainy, and she acted it to the best advantage. James Kirkwood acted Jack Felton with artistic repression and a spirit of refinement. Nora Dunblane as Ruth, fiancée of Jack Felton, was sweet and emotional in just the right sense, and A. Francis Lenz as Vincent Lyle, the accomplice of Frances Vere, carried his part in a manner that would lead one to believe him just what he portrayed himself to be. Frank H. Fey as Hugh Drayton, the father of Frances Vere, gave an admirable impersonation of the broken down man of the world, the sniveling drunkard ready and willing to do anything so long as there was a remuneration. Horace Newman as Bob Goldfinch, Mattie Neville as Matilda Parker, and Flora Finch as Jane Nogood upheld the comedy parts to the best advantage and won applause. The rest of the cast was capable.

Fifty-eighth Street—Kerry Gow.

Joseph Murphy, who has not been seen in New York in some time, was given a rousing welcome by his admirers last week, and played to business that tested the capacity of the theatre. Mr. Murphy was seen once more as the lovable Irishman, Dan O'Hare, in Kerry Gow, and his performance was followed with great interest. Next to the star the hit of the performance was made by Pauline Fielding, a very fetching and clever little actress, who gave a thoroughly delightful performance of Jack, the jockey. Her songs were encored and her neat dancing was the cause of much favorable comment. The company otherwise was excellent and included George W. Conklin, Thomas Burton, John Daly, James E. Mulvey, Charles Edmonds, William T. Sheehan, James Ryan, H. J. Handworth, Mary Fernier, and Josie Claffin. This week's attraction is The Evil Men Do.

New Star—A Working Girl's Wrongs.

Hal Reid's melodrama, A Working Girl's Wrongs, was given at the New Star last week, under the management of Forrester, Mitterthaler, and Selwyn, and drew very large business. Will W. Crimans, as Jack Fallon, the factory foreman, was effective. Kathleen Barry, as Mamie Molloy, the working girl heroine, handled her role with spirit and intelligence. The Katie Kerrigan of Belle Darling was an amusing sketch of a slum belle. Her "steady," Dickie Malone, was creditably presented by Billy Barlow. Wilson Day, as Still Bill Lawrence, did some very good work in the first two acts. The pathetic role of Inez Adams, as Annie Lawrence, the betrayed girl, was well filled. Clarence T. Arper, as Anselm Wharton, the unscrupulous and thoroughgoing villain of the play, portrayed the character with easy skill. Baby Tuts was "cute" in a juvenile part. The other roles were well cared for. This week, The Price of Honor.

At Other Playhouses.

BLISS.—This theatre will be dark for about two weeks. Alice Fischer is announced to open here on Dec. 1 with her new comedy, What's the Matter with Susan.

CASINO.—The last two weeks of Francis Wilson in Erinie. Paula Edwards, in Winsome Winnie, will succeed him on Nov. 30.

CRITERION.—This is the last week of Charles Hawtrey in The Man from Blankley's. William Faversham, in Miss Elizabeth's Prisoner, will open here next week.

DALY'S.—Three Little Maids has moved to the Garden Theatre. This theatre will be dark till Thursday night when A Japanese Nightingale will open.

HUDSON.—Ethel Barrymore, in Cousin Kate, has but two more weeks' stay at this house. She will be followed by Marie Tempest in The Marriage of Kitty.

MANHATTAN.—This is the last week of James K. Hackett in John Ermine of the Yellowstone. Next week Charles Richman will make his metropolitan debut as a star at this house in Captain Barrington, an American drama by Victor Mapes, under management of Weber and Field.

THIRD AVENUE.—J. M. Ward's company in the Human Slave is the attraction this week.

WALLACK'S.—Peggy from Paris is in its last week, and will be succeeded by George Ade's The County Chairman next week.

Walfrid Wilson's version, The Light that Failed.

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CUES.

Isabel Courtney, one time a chorister with A Chinese Honeymoon, attempted suicide by stabbing herself at the Hotel Lincoln in this city on Nov. 11. She was taken to Bellevue Hospital, where it was said that her self-inflicted wounds were not serious.

A girl baby arrived at the house of Manager W. S. Butterfield last Thursday. Mrs. Butterfield, well known in musical circles for her fine contralto voice as Caroline Kelley McCord, is doing well, and will take up her work again by the new year.

The application by Charles Frohman for an injunction to restrain the use of the name "Sherlock Holmes" in the play The Sign of the Four, was argued last Wednesday before Justice Clarke, who reserved decision.

Edward Locke will take the place in the cast of The Worst Woman in London vacated by J. O. Le Brasse, who retired on account of throat trouble.

OBITUARY.

Gustav von Moser died recently at his home, Schleien, Germany, aged seventy-nine years. Among the latter day German farce writers he ranked prominently, and many of his original ideas and devices were adopted in this country. In England and in France without credit. Von Moser boasted that he had written at least a hundred plays that had been produced, and this undeniable record involved much of good fortune to persons in lands other than his own, who comprehended the possibilities of his work. His first introduction to America was accomplished by Augustin Daly, who adapted sundry of his successful comedies, among the more notable being The Big Bonanza and Lenora. A Night's Frolic from von Moser's original, was produced on June 10, 1891, at the Union Square Theatre in this city, and the cast included Mary Shaw, Helen Barry, John H. Gilmore, W. H. Thompson, and Robert Edson. Of von Moser's other comedies successfully adapted to our stage were The Passing Regiment, presented by the Daly company, and The Private Secretary, adapted by William Gillette. Several of von Moser's later plays have been acted recently in German at the Irving Place Theatre, the Bureaucrat, Fraulein Fran, and Der Sechste Sinn being, perhaps, the most important of these.

Nathan B. Goodnow, owner of the Grand Opera House, Boston, died in that city on Nov. 7 of heart failure. Mr. Goodnow was born at Sudbury, Mass., on Dec. 3, 1843, and since his fourteenth year he had been a resident of Natick. In Boston he was prominent as the head of the firm of N. B. Goodnow and Company, bankers, and as one of the founders of the South End National Bank. He had been proprietor of the Boston Grand Opera House ever since it was built. In 1868 Mr. Goodnow married Susan Ann Brown, of Watertown, Mass., and after her death he married Anna F. Goodnow, who, with two children by his first wife, survives. Funeral services were held at Natick on Nov. 9.

George Simpson died suddenly in Brooklyn, N. Y., on Nov. 20, of heart disease. Born in Edinburgh, Scotland, in 1839, he came in youth to this country, and made his first public appearance in Boston in 1864 at a festival concert of the Handel and Haydn Society. For many years he continued as a tenor soloist in oratorio and in concert work. About ten years ago he joined the choir at Grace Church, in this city, but in 1899 failing health caused him to relinquish active employment.

Daniel H. Castello died at Racine, Wis., on Nov. 10, of heart failure, aged forty-four. As an actor he had been well known for years in Canada and the Northwest. Mr. Castello was a son of Dan Castello, once famous in the circus business, and some time the partner of both P. T. Barnum and W. C. Coup. A mother, brother and sister survive. Interment was made at Racine.

Mrs. Edward De Witt Walsh, who had been prominent as an amateur vocalist of uncommon promise a few years ago, killed herself at her home, Montclair,

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N. J., on Nov. 11, by shooting. Mrs. Walsh had suffered severely with neuralgia and it is believed that a sudden access of pain caused her to take her own life in a fit of temporary insanity.

James J. Callan, father of "Jeff" Callan, for years renowned as a ticket seller with Barnum and Bailey's Circus, died at his home, Bridgeport, Conn., on Nov. 10, aged seventy years. Mr. Callan of late had been associated with the American Graphophone Company at Bridgeport.

Mrs. George Hoey, mother of John and George Hoey, died in Brooklyn, N. Y., on Sept. 9, and the remains were interred in Greenwood Cemetery on Sept. 11. Mrs. Hoey was forty-eight years of age and was a niece of the late Barney Williams.

Warren G. Rotsford, for some time connected with the Academy of Music, Buffalo, N. Y., died on Nov. 9 at the home of his parents, Jamestown, N. Y., after an illness of several months' duration.

Louise M. Dickson, a member of the company playing Under Southern Skies, died suddenly at Fond du Lac, Wis., on Nov. 6 of heart disease. The remains were interred in Kensico Cemetery, Fond du Lac.

Robert Campbell, a young actor, was found fatally asphyxiated at his living-place, 877 East 167th Street, this city, on Nov. 13. He was eighteen years of age.

Mrs. Lee, mother of the wife of Edmond Rostand, died at Cambu, near Bayonne, France, on Nov. 10, aged sixty-three years.

Annie Harrison died at Crawford's Sanitarium, Memphis, Tenn., on Nov. 15.

Edwin A. Cotton, for many years the secretary of W. J. Morgan and Company, died in Cleveland, O., on Nov. 7.

MATTERS OF FACT.

When in Montreal last Summer Percita West, who was the juvenile of the stock in that city, created quite a furore on account of her extreme good looks. The gallantry of the Canadians was shown by the sale of over 2,000 pictures of Miss West during her stay with the stock organization in Montreal.

William Richardson, who has been connected with the Ethel Tucker, Halifax Stock, St. John Stock, Lewis Harrison, Devil's Island, McCloy's Stock, and Campbell's Stock companies, will be at liberty after Nov. 30.

Smart tailor suits of excellent fabrics are made to order for \$45 by Du Four, 67 West Forty-sixth Street, who has furnished many of the handsome gowns worn on the local stage recently. The best workmanship is to be noticed in all their gowns.

The acrobatic and pantomimic act of the Ryan Brothers is proving one of the hits with the Howard Stock company this season. Managers are invited to see their act.

H. R. Jacobs, manager of the Empire Theatre, Albany, N. Y., has good time open at his house commencing with the present week. Only reputable attractions need apply.

A strong dramatic contralto or soprano is wanted to join company immediately. Must have a first-class wardrobe. Applications should address Charles E. Morley, care General Delivery, Omaha, Neb.

"Sure Winner," once this office, offers an interest in a production now on tour for \$1,500 or \$750. Investor can act as manager or actor.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Dan Crimmins and Rosa Gore, assisted by Eva Hoy in Mr. Crimmins' latest farce, head a bill that includes Edwin Latell, Irene Franklin, Irving Jones, Ford Sisters, Orville and Frank, Two Fantasia, Tally-Ho Duo, Ed B. and Rola White, Hensler and Gaudier, Leonard and Leonard, Carroll and Edson, Pierce and Malzee, Francis Wood, and the vitagraph.

Keith's Union Square.

The bill embraces the Hoosier Zouaves, Hal Davis and Inez Macaulay, Grand Opera Trio, Everhart, the famous hoop-roller, Murphy and Willard, Charles Kenna, Female Drummer Quartette, John Geiger, Norton and Russell, Valesca, Four Sensational Boies, Arvello, Spaulding, and the vitagraph.

Proctor's Fifth Avenue.

Shenandoah, Bronson Howard's play, is this week's offering by the stock company. The cast embraces Malcolm Williams, Florence Reed, Gerald Griffin, John Westley, H. Dudley Hawley, Rose Stuart, Lorna Elliott, Margaret Kiker, Charles Herrmann, Albert S. Howson, Julian Reed, Loretta Healy, George Friend, Alice Gale, Albert Roberts and others. The olio includes Fields and Ward, Texarkansas, Barr and Evans, Hume, Ross and Lewis, and the kalatechnoscope.

Proctor's Twenty-third Street.

The programme is headed by the Six Musical Cuties, in their new act, and includes Shean and Warren, John Ford and Mayne Gehrue, the Acrobatic Avolies, Frank Gardner and Lottie Vincent, Avery and Hart, Pettingill and De Forrest, Goets and Nelson, George Donaldson, Clarence Duo, Hattie North, and the kalatechnoscope. A Fireman's Christmas Eve, the big spectacular production shown at this house a few weeks ago, plays a return engagement as a special feature.

Proctor's 125th Street.

The Ensign is this week's attraction, with a cast including Paul McAllister, John W. Cope, Sol Aiken, Ben Horning, Charles M. Seay, H. D. Hawley, Louis Owen, Duncan Harris, William Cullington, Edward Ellis, Jessie Bonstelle, Rose Stuart, Louise Randolph, Cecylie Mayer, Bessie Lestina, Marion T. Ruckert and others. George Thatcher, Nosen and Neesen, Russell and Buckley, Major Sisters, and the kalatechnoscope are in the olio.

Circle.

The Great Thurston, with some new tricks added to his act, is the headliner, and Mr. and Mrs. Sidney Drew in The Yellow Dragon, a new sketch, are a special attraction. Papinta is held over for a second week. Others are Raymond and Caverly, Torcat, Nellie Floreide, Julius Tannen, and the vitagraph.

Hurtig and Seamon's.

The Imro Fox company is this week's attraction. The roster includes Imro Fox, Sherman and De Forrest, Riccoboni's horses, Canfield and Carleton, Colby and Way, Leona Thurber and her Boygy Boys, William Cahill, and Fred Zobel. The moving pictures are shown as usual.

Weber and Fields'.

Whoop-Dee-Deo continues its run, with Weber and Fields, Louis Mann, Peter F. Dalley, Lillian Russell, Erie Stetson, John T. Kelly, and Carter De Haven in the cast.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Edward M. FAVOR and Edith Sinclair were the headliners, and presented The Maguires. One new line was added last week, but the rest of the sketch is the same as it has been for several seasons. The new line is in the form of a question, to which there is no answer, and runs as follows: "How old is Ann?" It would not hurt The Maguires much if the "Hum-Tiddle-um-Pum" song was retired on a pension. The sketch and its interpreters were favorably received. Monroe, Mack and Lawrence created no end of laughter with How to Get Rid of Your Mother-in-Law, in which an ancient subject is treated without gloves. It is made funny by the earnest efforts of three capable performers. Ascott and Eddie have added some new tricks to their act, and it is exceedingly diverting and interesting. Mr. Ascott's flip-daps, done without the use of his hands, were cleverly executed, and Miss Eddie's toe-work also won applause. Brown Brothers and Lillian Wright brought the audience back to the days that George Primrose so feelingly referred to in his curtain speeches last week at Keith's. They did a genuine, old-fashioned turn in the song and dance line, with a cute little song, telling of the rare pleasure of wandering by the brookside in the merry month of June, finishing with a pedestal clog, done in the spangled tights and loose shirts that were popular when Primrose and West were boys. The turn is very neat and pleasing and the dancing is of a superior order. Mr. and Mrs. Niel Litchfield were seen in their very amusing sketch, Hallow'en at Brook Farm, and it went as well as ever. Mr. Litchfield's work as the country boy is very natural and funny. Fox and Foxie pleased with their antics, and the singing of the Chihuahua Troubadours won approval. Others on the bill were Satsuma, the World's Barkers, Siddons Brothers, Topsey Turvey Trio, Ramsey Sisters, Hollis and Weston and the vitagraph.

KEITH'S UNION SQUARE.—George Primrose, the veteran minstrel, accompanied by his pupils and proteges, Johnnie and Willie Foley, made his New York debut as a vaudeville entertainer last week. Mr. Primrose offered a specialty of the sort he has made familiar during past seasons, and met with the approval of very large audiences. Mr. Primrose is the same graceful dancer he has been since he began many years ago, and his song and dance brought him a well-won encore. The Foley boys, who have been under instruction from Mr. Primrose for a long time, proved that his hints on dancing have not been disregarded, and they scored a decided hit. Mr. Primrose, in a neat little speech, thanked the audience at each performance for their approval and recommended his pupils as worthy successors to himself when he is finally obliged to put his dancing shoes away for good. Lillian Burkhardt presented her new playlet, The Santa Claus Lady, written by herself and Marion

Short. It affords the clever comedienne better opportunities than any vehicle in which she has heretofore appeared, and she scored a most unqualified success. The story is pretty and well told, with humor and pathos very happily blended. Miss Burkhardt appears as Amy Gray, a wealthy girl, who has such a passion for helping the poor that she is known as the "Santa Claus Lady." She is visited by Wilfred Holt, who is seeking her hand. After a very pretty scene, in which Amy does a great deal of teasing, she finally accepts him. She leaves him for a few moments to write a letter to another admirer, who is waiting for his answer, and while Wilfred, who turns out to be a very mercenary man, is congratulating himself on his good fortune, his brother appears and makes a pitiful appeal for help, as he is destitute. Hard words are exchanged, and it is learned that Wilfred had cheated his brother out of his rightful share of their father's estate. Amy returns and finds out the state of affairs. Wilfred shows himself so utterly unworthy of her regard that she tears up the letter she had written to her other lover and throws Wilfred's ring at his feet. He takes his departure, and the "Santa Claus Lady" piles the poor brother's arms full of toys for his children and gives him money to tide him and his family over Christmas. She then sinks upon the floor and gives way to a fit of passionate weeping, consoled, however, by the thought that she will be happy in the love of a better man. Throughout the piece Miss Burkhardt played with much grace and charm. In the earlier scenes she was slipshod, and in the later on showed her talent in serious work to perfection. Her support was good, and included Benjamin Bradbury as Wilfred Holt; Walter Fromlet Scott as the poor brother, and Winona Dennison, who made a hit as a very officious maid. The Original Swedish-Norwegian Lady Quintette scored heavily with their songs and dances in national costume. It is a very

which is one of the best of its kind. Murphy and Francis, Norton and Russell, Bell Sisters, the Bartlett, Levine and Leonard, Bending Bonds, Adams and McSweny, and Paley's kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—A very good performance of Prince Karl, the comedy by Archibald Clavering Gunter, pleased the patrons immensely. Malcolm Williams once more showed his versatility in the title role and added another hit to his long list. Prince Karl is a "star part," but the stock company gave excellent support. Those who distinguished themselves were Florence Reed, Alice Gale, Louise Randolph, John Westley, Gerald Griffin, George Friend, H. Dudley Hawley, Albert Roberts and Julian Reed. Major Doyle made a hit in the olio, and the Bopolski Brothers were well received. Others were the Holdsworths, Hill and Hill, Major Sisters, Zelvarde and the kalatechnoscope.

CIRCLE.—Papinta headed the bill, and her wonderfully effective mirror dances, under the able supervision of W. J. Holpin, kept the audience in a state of bewilderment. Many new effects were introduced that improve the act greatly. Thomas J. Ryan and Mary Richfield, who were as a special attraction, made the laughing hit of the programme in Mag Hagerty's Father. Haines and Vidocq had some timely and glibly jokes and a few of the old-timers that never fail when they are handed out by the irrepressible Nat Haines. Edwin Latell, who has not been seen here in several months, was given a cordial welcome. During his absence he has made many improvements in his specialty, and it scored all kinds of hits. Mr. Latell's new comedy business and bits of humor were highly appreciated, and he was warmly applauded. Lotta Gladstone, who is in a class all by herself, convulsed the women especially with her quaint monologue. Rae and Broche won many laughs in The Silent Woman. Wilton Brothers, splendid acrobats; the Three Millets, gymnasts; J. Evans Lloyd and Lillian Waltons, clever vocalists, and the vitagraph were the other numbers of a brilliant programme.

HURTIG AND SEAMON'S.—Henry Lee and his company appeared here last week, providing excellent entertainment to large and appreciative audiences. Mr. Lee was seen in his impersonations of "Great Men, Past and Present," which, it is needless to say, were very cleverly done and immensely pleasing. Charles R. Sweet was warmly greeted after his long absence, and his act met with unbounded success. Elsie Fay, as usual, scored a great hit in singing "The Belle of Avenue A," and was repeatedly recalled. Georgia Gardner and Joseph Madden offered their highly amusing sketch, Too Many Darlings, which occasioned much laughter. The comedy acrobatics of Keno, Welch and Montrose were also well received, the ladder trick especially evoking hearty applause. Talbot and Rogers, Valmore and Harton, the Maxsmith Duo and the kinetograph were other numbers meeting with approval.

WEBER AND FIELDS.—The usual large audiences attended last week, and laughter and applause were as frequent as in the very first weeks of the run. Peter F. Dalley is as effective

ECKHOFF AND GORDON.

Fred Eckhoff and Anna Gordon, whose pictures appear in this week's Mirror, are known as the Musical Laugh Makers. Whoever gave them this title knew what he was about, as they combine musical talents of a high order with a genius for comedy that places them in an enviable position. The really good musical acts that can tickle the ear and the sense of humor at the same time are few and far between, and this talented pair must be numbered among those who can accomplish the double feat. They have a collection of instruments that would be hard to beat, and all of them are by the best makers in the United States. Both Mr. Eckhoff and Miss Gordon are experts upon every known instrument, and they have also invented instruments that are not in general use but that add a touch of novelty to their performances. Some of the instruments upon which they are particularly proficient are the English reed bass, guitar, flute, double bell euphonium, clarinet, slide trombone, and others too numerous to speak of. Wide awake managers and agents, who know a good act when they see one, would do well to look at Eckhoff and Gordon the next time they play in New York. They have played a number of important dates this season, and everywhere they have appeared they have given complete satisfaction.

GRAU RESUMES AGENCY WORK.

When Robert Grau undertook the management of the final farewell tour of Madame Patti, it was with the distinct understanding that as soon as the tour had been successfully started he would resume his very profitable business as an agent for vaudeville headliners. During the Spring and Summer Mr. Grau was so fully occupied with the details of the Patti tour that he could give no attention whatever to his regular line of work, and as it requires his strict personal attention it naturally languished. As he has on his staff men who are perfectly capable of carrying out the programme laid out for Patti, he has decided to remain in New York and begin to build up the agency business on a bigger and more exclusive scale than ever. Mr. Grau is particularly anxious to impress the fact that he is still as much interested in the Patti tour as he was at the beginning of the season, and that in resuming his agency business he is simply carrying out the plans laid down many months ago.

A NOVEL SKETCH.

Emily Lytton and William Gerald are presenting this season a new sketch by Edmund Day, called A Lucky Duck. The scene is laid in a wood near a bullrush-bordered brook, and of course it is necessary for the players to carry a complete set in order that the sketch may be shown effectively. Novel lighting is a special feature, and Mr. Day has arranged a number of situations that differ from anything heretofore seen in vaudeville. While it is artistically constructed the author has not overlooked the fact that vaudeville audiences must be thoroughly amused, and he has written his lines with this thought in view. The characters are a duke, a young widow and a tramp. The sketch has met with great favor in the West, and at the Orpheum Circuit, as may be seen from the opinions of managers that appear in another column of THE MIRROR.

PROCTOR TO PAY BIG SALARIES.

Dan Daly, whose forthcoming appearance in vaudeville was reported in last week's MIRROR, will begin his tour earlier than was first arranged for. Last week he signed a contract to make his debut on Nov. 23, between the acts of Madame Sans Gene, at Proctor's Fifth Avenue Theatre. His agreement calls for about eight weeks, all told, on the Proctor circuit. George Primrose also was engaged by the Proctor management last week, and two months of his high-salaried time has been contracted for. Blanche Chesbrough is another well-known personage who will get a large amount of money for showing her vocal ability in the Proctor houses. She will open at the Twenty-third Street Theatre next week.

PAPINTA'S PRIZE COLTS.

Among the many finely bred colts raised on Papinta's stock farm at Concord, Cal., and recently registered with the New York Jockey Club, is one named Martin Beck, called after the well-known manager. The dam of the colt is a full sister to Horton, that won the San Francisco Handicap at Ingleside during the past season, and is the mother of two winners. Martin Beck's sire is Satsuma, that won the Burns Handicap once and was beaten a second time only by a nose. Satsuma is a half-brother to McChesney, the great Western horse. Mr. Beck will probably have good reason to be proud of his namesake, for if breeding counts for anything he will probably carry his colors home in front when he begins his racing career.

RECEPTIONS AT PROCTOR'S.

The first of a series of afternoon receptions was given at Proctor's 125th Street Theatre on Friday afternoon last. The audience remained after the matinee, and the women and children were invited to come upon the stage and meet personally the various members of the stock company. Light refreshments were served, and the actors and actresses were kept busy listening to the compliments of their admirers, who had an opportunity of meeting them for the first time. The custom of giving these receptions has been successfully followed in Brooklyn for several seasons by Mrs. Spooner and Corne Payton, and it is thought that the Harlem people will take kindly to the idea.

ANOTHER NEW TEAM.

John Ford, late of Ford and Cantwell, and Jack Wilson, late of Boyce and Wilson, have joined hands and have put together a new act that they hope will eclipse any of their very successful efforts in the past. Both men have made splendid reputations, and now that they have put their heads together in a very earnest effort they should give the patrons of vaudeville a genuine surprise. They will offer an act made up of singing, dancing and comedy in black face, and will have a wardrobe that will be a feature in itself.

GEORGE THATCHER FILES PETITION.

George Thatcher, the minstrel, has filed a petition in bankruptcy. Mr. Thatcher's known liabilities are \$1,488, with three other claims the amounts of which are unknown. The creditors are Emma West, executrix of the West estate, \$803; W. H. Cronkite, \$300; Weber and Erskine, \$125; Lanahan Brothers, \$150; James B. Guthridge, \$65; Mr. Links, \$10; John Rice, actor, amount unknown; Strobridge and Cincinnati Job Printing companies, amounts unknown.

GUS WILLIAMS' JOKE BOOK.

Gus Williams, the popular German comedian, has followed the example of Ezra Kendall by issuing a little book containing the monologues, poems and gags that he has used in making audiences laugh during the past few years. There are several verses in a serious vein also that reflect much credit upon Mr. Williams as a student of human nature. The book is very tastefully gotten up, with a picture of the comedian on the cover. It is published by Frank Tousey, of New York city.

WILLIAMS GETS VESTA TILLEY.

Percy Williams has secured the services of Vesta Tilley for two weeks at a very large salary. She will appear at the Orpheum, Brooklyn, week of Nov. 30, and the following week at the Circle in this city. At present Miss Tilley is appearing between the acts of Under Cover at the Murray Hill. Mr. Williams secured her through Lieber and Company, who control her time during her stay in this country.



ECKHOFF AND GORDON.

pleasing specialty. Joe Flynn had some excellent new parodies and his line of quick talk kept the house in roars. Earl and Wilson have a good comedy musical act that amused. Their electric bells are a special feature of the turn. Mr. and Mrs. Harry Thorne, in their long-lived but always funny matrimonial squabble, An Up-town Flat, made their usual good impression. James Van Leer and Manola Duke were seen in a new sketch, called The New Man, in which Miss Duke proved that she knows how to handle an Irish brogue with correctness and skill. Mr. Van Leer appeared as a silly fellow, and helped materially in the success that was achieved. Most of the lines are funny and the sketch is quite good. Rice and Elmer, Clifford and Burke, Eldora, the clever juggler, assisted by Norine; Von Kamp and the biograph were also in the bill.

PROCTOR'S 125TH STREET.—Woman Against Woman, a melodrama of the better class, was revived last week. The leading roles were in the hands of Rose Stuart and Jessie Bonstelle. Miss Stuart's role gave her the best opportunity she has had since she joined the company, and she took full advantage of it. The part of Rachael Westwood is one that does not call for sympathy from the average audience, but Miss Stuart played it so well that she won emphatic approval. She is an uncommonly good actress and always makes a splendid appearance. Miss Bonstelle was sweet and pretty in the part of the heroine, and played with much power and charm. Paul McAllister as John Tressider gave a good, even performance. Good work was also done by Lorna Elliott, Bessie Lea Lestina, Cecylie Mayer, Margaret Kiker, Sol Aiken, Joseph Eggerton, Charles M. Seay, Duncan Harris, William Cullington, Louis Owen, and Charles Keene. Maud Ruth made a hit between the acts, and the turns of Murphy and Andrews, the Lorrin Trio, and Frank Fogarty were well received. There were some new views on Paley's kalatechnoscope that pleased.

PROCTOR'S TWENTY-THIRD STREET.—Aga the mysterious headed the bill and kept the people guessing. Tom Lewis and Sam J. Ryan, in the perennial success, The Two Actors, were unusually amusing, and kept the house in roars. Hickey and Nelson, in their quaintly grotesque specialty, repeated the hit they are always sure to make. Loney Haskell's monologue, in which he gives a number of very excellent imitations, was one of the best features of the programme. Mr. Haskell is untiring in his efforts to keep his material bright and fresh and he is increasing in popularity every week. Dan Crimmins and Rosa Gore were given a rousing reception, and their very amusing and original act won deserved recognition. Wagner and Arnim were favorites in their singing comedy specialty,

rescent as a spouting spring and has found a splendid partner in Erie Stetson. They would make a great vaudeville team if they had to leave their present positions. Lillian Russell's voice, Louis Mann's dialect, and the antics of John T. Kelly, Weber and Fields and the pretty and lively chorus help to make an entertainment that is hard to beat.

The Burlesque Houses.

DREW.—Al Reeves' company was seen here last week for the first New York engagement of the season and drew a series of well-pleased audiences. A burlesque called A Chinese Sunny Moon, by Harry Devine, opens the programme, in which the various members of the company have good opportunities. This is followed by an olio embracing Andy Lewis and company, Katharine Dahl, Devine and Williams, Van Der Koor and Al Reeves. The closing burlesque is called A Merry Go Round, by Andy Lewis and Aaron S. Hoffman.

MINER'S BOWERY.—Rose Sydel's London Belles gave a lively entertainment. This week, Clark's Runaway Girls.

MINER'S EIGHTH AVENUE.—Miner's Bohemian Burlesquers proved a good drawing card. This week, Fay Foster Burlesquers.

LONDON.—The Knickerbockers, including Frank Finney, scored a hit. This week, Harry Morris' A Night on Broadway.

OLYMPIC.—The Rentz-Santley Burlesquers pleased the uptowners and drew well. This week, Bohemian Burlesquers.

WILL KEITH EXTEND CIRCUIT?

Many rumors were afloat last week regarding the possible extending of the Keith circuit into Chicago and Pittsburgh. These rumors were caused by the fact that Mr. Keith was in Pittsburgh last week with C. E. Kolb and G. R. Upham, of Boston. To a Pittsburgh newspaper man Mr. Keith acknowledged that he was anxious to have a house in Pittsburgh, but committed himself no further. S. K. Hodgdon, when seen at Keith's Union Square yesterday, said he knew nothing whatever about Mr. Keith's plans. E. F. Albee, general manager of the circuit, went to Philadelphia yesterday afternoon.

A NEW SCHEME FOR BOOKING.

A sure method of securing engagements in vaudeville, concert and opera is through Forrester's Studio, 138 Fifth Avenue. Applicants and sketches are thoroughly coached in every instance.

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WM. GERALD, Mgr.

I am pleased to state in reply to your favor of the 20th inst. that your act, which I witnessed in Cincinnati, was entirely satisfactory, and it seems to me you should have no trouble in looking the act in the best houses East or anywhere else.

M. MEYERFELD, JR.

A very good act.

Emilie Lytton and Wm. Gerald in their novel act, "A Lucky Duck," gave excellent satisfaction.

MARTIN BECK, Mgr. Kansas City Orph.

Lytton and Gerald co. played the Denver Orpheum the week of Oct. 12, and made "good."

F. B. HENDERSON, mgr.

I cheerfully recommend your act. It possesses a number of very humorous situations, has clean-cut

lines, and is never anything but spontaneously clever. I trust it will meet with deserved success all along the vaudeville wing line.

SHAVER ZIEGLER, Mgr. G. O. H. Indianapolis.

CONTINUATION OF FIRM NAME.

FILED OCTOBER 12, 1903.

KENO, WELCH & MELROSE.

WHEREAS the copartnership heretofore existing between William De Forest, Thomas Welch and Elmer De Forest under the firm name of Keno, Welch and Melrose has been dissolved by mutual consent, and

WHEREAS the said Copartnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of abode is No. 181 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of abode is No. 309 East 14th Street, Manhattan Borough, New York City, and Max Montrose, whose place of abode is No. 309 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

STATE OF NEW YORK, ss.
COUNTY OF NEW YORK, ss.

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[SEAL]

JOHN STICH, Commissioner of Deeds for the City of New York.

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ARMSTRONG AND HOLLY

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It has always been my desire to maintain my **office business and booking bureau** during the **eight months past**, and as a matter of fact it has been maintained by various parties to whom I gave a **magnificent business, with carte blanche to keep all they could earn** but in return to maintain the **high standard I had created**. This they failed to do, and I long since determined that no matter how successful the outcome of my **tremendous undertaking** for the present season I should as soon as I possibly could **resume the immensely successful and high grade policy** inaugurated by me in 1895, viz :

In undertaking the **Itti** tour it was well understood that I had not retired from either **Vaudeville** or **agency management**, but merely that I had undertaken a **herculean task** which not one man in a thousand **expected me to accomplish**. I therefore trust that it will not be insinuated that the **return is forced**, for it takes place at a time when the **diva** is playing to receipts in **excess of \$10,000 per concert**, but with such able lieutenants as Messrs. **Narcus R. Flayer** and **James W. Morrissey** on my business staff I feel myself again enabled to resume the **most successful office business in America**.

ROBERT GRAU

LONDON, Nov. 7, 1903.

The Young American Quintette and Gallardo, the clay modeler, arrived on the same steamer.

Lola Fuller concludes this week her engagement at the Palace and starts for the Continent, while George Fuller Golden returns from his rest in the south of France, and opens up at the same hall Monday night.

REVONOC.

Howard Thurston was the feature of the bill at the Orpheum week of Nov. 2 and offered a most impressive act. Mr. Thurston knows the great value of appropriate atmosphere in an act of this kind and has spared no pains in having everything of the best. There are many novel ideas developed in the act that have secured for it a wide appeal. The first number was an opening at Keith's. It is an act that causes widespread interest, and proves of greater value during its second week than the first. Paprika was again seen in her wonderful dances and received most hearty approval. The next number was a very attractive and well-timed one, "The Great Heist," presented their new act, Mike Hagerty's Daughter, and met with emphatic success. Mr. Ryan is inimitable in this line of character work, and his new act affords many splendid opportunities to prove his worth. Miss Richmond was the feature of the last act. She has always been so pleasing, and Maurice Gorman conducted himself with credit. The Mason-Keeler company were seen in a sketch that for real good comedy was a success. The next act was a good comedian, and his plans were so skilfully carried out that he has given his audience that enough and leaves them wanting more. Miss Keeler filled her role with a dainty and winsome dignity that was charming. Guy was the feature of the next act. Letitia was new and welcome and introduced much that was new and funny. His act is in better shape than ever and won great appreciation. Letitia Gladstone with her wondrous laugh and witty talk, made an instantaneous and also a long-lasting success. The next act was a comedy and also a very amusing minstrel, George Thatcher. The Little Brothers shared heavily in their great work. A bill of unusually good proportion was offered last week, headed by Stanley and the Birdie. These clever artists again presented the wonderful transformation act, and the Little Brothers were the comedians who were unequalled. They are still doing the blacksmith scene, but it meets with as great approval as ever. The Great Thurston was in his second week, and considerably increased the deep impression his work has made. The next act was the dramatic and beautiful M. Cressy and Blanche. Dwyer all the infectious comedy and witty lines in Bill Blinn's Baby again

a fact which was more than appreciated by their audience and shown in the repeated encoring they received. George Wilson was well received, and Delmore and Onida were good in equilibristic work.

GEORGE TERWILLIGER.

Adamant and Taylor-Hor., Brook. 18-21.
Adonis Trio-Orph., Brook. 18-21.
Albano Trio-Orph., Cin. Cleveland, 18-21.
Albini-Lyceum, Syracuse, 18-21.
Alburtus and Millar-Columbia, St. Louis, 18-21.
Alexius and Rosa Lee Tyler-Orph., Omaha, 18-21.
Allen, Sevi and Edie-Orph., San Francisco, 23-28.
Alos and Zola-Howard, Boston, 18-21.
Anrim and Wagner-Poll's, Waterbury, 18-21, Poll's,
New Haven, 23-28.
Ascent and Mile, Edlie-Proctor's, Newark, 23-28.
Ashton, Margaret-Poll's, France, 18-21, Chelsea, Lon-
don 23-28.
Asra, Arthur-Olympic, Chicago, 18-21.
Athos Family-Orph., Brooklyn, 18-21.
Austin, George-Orph., Kansas City, 18-21.
Avolos, The Four-Howard, Boston, 16-21.

VAUDEVILLE

Western Rep., EDWARD SHAYNE.

Who have the brains to write their own parodies; also the voices to sing them.
I consider Hooty and Lee to be the best Hebrew Comedians and Parody Singers that have ever played the Portland Theatre. They were a big hit and can always have a return date.—E. H. GERTLE, Mgr., Portland, Me.
This week, Salem, Mass.: Mechanics' Hall. Next week, Keith's, Providence. Address JO FAIGE SWITH

"The ventriloquist act of ED. F. REYNARD is the most elaborate and artistic in Vaudeville"—*De troil Evening Times*.

Address Mr. JO PAUL SMITH, Vand. Mgrs.

Her repertoire includes, "Molna Waltz," "Sweet Is Tipperary," "Gates of Pearl" and "A Year Ago," published by Oliver Ditson Company.

The hit of the show last week at Colonial Theatre, Cleveland, Ohio. This week, Avenue, Detroit.

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Two blackface "comedies" came out of the West, intent in the East, on doing their best. Their song and their talk increased the "ghost's walk," and now they're the hit of each bill and much sought.

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There is a certain party
Said he was very sore.
Where this party gets a laugh
Young BUSTER gets a roar.
Miller and Kresko.

Youngstown, O., Park Theatre, Nov. 16. Pittsburgh, Avenue, to follow.

Dec. 29 open—between Toronto and Boston.

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South Africa, December 14, for Mr. E. Hyman.

Chasing the sordid wrinkles from the furtive brow of care. Orpheum Circuit.

Keith's Union Square, this week.

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Write for English, French and American Stage Money.

Boston and Brooklyn—Columbia, Cincinnati, 16-21, Temple, Louisville, 23-28.
 Casto and Gordon—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 Byron and Blanche—Howard, Boston, 16-21.
 Callahan and Mack—Cook's, Rochester, 16-21.
 Capitoline, Albee—Haymarket, Chicago, 16-21.
 Carleton, Al—Orpheus, New Orleans, 16-21.
 Carleton and Terry—Orpheus, New Orleans, 16-21, Cook's, Rochester, 20-Dec. 5.
 Carlin and Otto—Moore's, Detroit, 16-21.
 Carr and Burton—O. H., Indianapolis, 16-21.
 Carroll and Kelson—Kelson's, N. Y., 16-21.
 Carroll Comedy Co.—Brunswick, Md., 16-21, Winchester, Va., 23-28.
 Carroll, Johnnie—H. and B., Brooklyn, 16-21.
 Carroll and Farnum—Proctor's, Newark, 16-21.
 Carter and Blufford—Polly's, New Haven, 16-21.
 Carra, Emma—Apollo, N. Y., 3-Indefinite.
 Case, Charlie—Keith's, Providence, 16-21.
 Cash, Jack—Paduch, Ky., 16-21, Evansville, Ind., 23-28.
 Cashin—H. and B., Brooklyn, 16-21.
 Christian's Monkeys—Chase's, Washington, 16-21.
 Clark, Helen—Odessa, Baltimore, Sept. 21-Indefinite.
 Clark and Temple—Keith's, Pawtucket, 16-21.
 Clayton, Jenkins and Jasper—Oxford, London, 23-Dec. 12.
 Clifford and Burke—Keith's, Providence, 16-21.
 Clifford, Billy—Hoboken, 16-21.
 Clifton—Orpheus, 16-21.
 Coffey Family—Lycium, Syracuse, 16-21, Polly's, Bridgeport, 23-28.
 COLE AND JOHNSON—Keith's, Boston, 16-21.
 Cole and Warren—Indianapolis, Ind., 16-21, Shen's, Toronto, Can., 23-28.
 Coleman, Al—Nelson, Springfield, 16-21, Orpheus, Hartford, 23-28.
 Collins and Hart—Keith's, Providence, 16-21.
 Collins, Frank—Odessa, Baltimore, 16-21.
 Commons and Connors—Columbia, St. Louis, 16-21.
 Cooper and Bailey—Orpheus, Brooklyn, 16-21.
 Corbett, Jas. J.—Orpheus, Brooklyn, 16-21.
 Corcoran, Kenneth—Orpheus, Brooklyn, 16-21.
 Cox, Ray—Howard, Boston, 16-21.
 Craig and Ardell—Standard, St. Louis, 16-21.
 Cramer, Joe—Arch St. Museum, Phila., 16-21.
 Crane, Mr. and Mrs. Gardner—Polly's, Waterbury, 16-21.
 Croe, Jennie—Orpheus, Utica, 16-21.
 CROSBY, WILL M. AND DAYNE, BLANCHE—Orpheus, Brooklyn, 16-21, Circle, N. Y., 23-28.
 Crotches and Goss—Kelson's, N. Y., 16-21.
 Crotches and St. Alva—Watson's, Brooklyn, 16-21.
 Cullen, James H.—Sheddy's, New Bedford, 16-21.
 Cushman, Holcomb and Curtis—Empire, Cleveland, 16-21.
 Dale, Musical—Keith's, Providence, 16-21.
 Darrow, Mr. and Mrs. Stuart—Hopkins', Memphis, 16-21.
 DAVIS AND MACAULEY—Keith's, N. Y., 16-21, Keith's, Phila., 23-28.
 Davis and Walker—Cook's, Rochester, 16-21, Syracuse, 23-28.
 Davis, George C.—Empire, Cleveland, 16-21.
 Day, George W.—Orpheus, Brooklyn, 16-21, Park, Youngstown, 20-Dec. 5.
 Deacon Trio—Arch St. Museum, Phila., 16-21.
 Deane and Wilson—Tivoli, Cape Town, S. A., Oct. 14-Nov. 25.
 Delmore Sisters—Chase's, Washington, 16-21, Avenue, Pittsburgh, 23-28.
 Demons and Bell—Arch St. Museum, Phila., 16-21.
 Devanda and Green—Miner's, Bowery, N. Y., 16-21, Lycium, Phila., 23-28.
 Desmond and Bailey—Empire, Cleveland, 16-21.
 De Voe, Eddie—Keith's, Phila., 16-21.
 Dexters, The—Nicholson, Boston, 16-21.
 Dickson, Charles and Co.—Orpheus, Denver, 16-21.
 Doberty's Poodles—Sheddy's, New Bedford, 16-21.
 Dolan and Lombard—Colonial, Cleveland, 16-21.
 Downs, Nelson T.—Columbia, Cincinnati, 23-28.
 Doyle, Edward—London, Eng., Indefinite.
 Doyle, Major—Proctor's, Newark, 16-21.
 Dromader, Marie—Temple, Detroit, 16-21, Avenue, Pittsburgh, 23-28.
 Drew, Mr. and Mrs. Sidney—Circle, N. Y., 16-21.
 Duncan, A. O.—Keith's, Phila., 16-21.
 Earl and Wilson—Keith's, Phila., 16-21.
 Eckhoff and Gordon—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 Eldora—Keith's, Providence, 16-21.
 Elbridge, Press—Howard, Boston, 16-21, H. and S., N. Y., 23-28.
 Edouin and Edwards—Orpheus, Brooklyn, 16-21.
 Edwards, Sam and Co.—Avenue, Detroit, 16-21, Olympic, Chicago, 23-28.
 Eldora, Two—Paduch, Ky., 19-21, Evansville, Ind., 23-28.
 Elliott and Neff—Howard, Boston, 16-21.
 Emerald Trio—Howard, Boston, 16-21.
 Emmora, Frank—Paduch, Ky., 16-21, Evansville, Ind., 23-28.
 Empire City Quartette—Star, Brooklyn, 16-21, Galety, 21.
 Eshardo, Naomi—Watson's, Brooklyn, 16-21.
 Everhardt, The Great—Keith's, N. Y., 16-21.
 Faddette Orchestra—Shen's, Toronto, 16-21, Cook's, Rochester, 23-28.
 Falke and Simon—Orpheus, Omaha, 16-21.
 Fanta, Two—Pastor's, N. Y., 16-21.
 Farren and Fay—Polly's, New Haven, 16-21.
 Fay and Clark—Park, Worcester, 16-21.
 Female Drummer Quartette—Keith's, N. Y., 16-21.
 Fields, Fanny—Tivoli and Oxford, London, 23-28.
 FIELDS, F. C.—Empire, Johannesburg, 15-Jan. 23.
 FISHER, MR. AND MRS. PERKINS—Toledo, O., 16-21, Chase's, Washington, 23-28.
 Fisher and Carroll—Keith's, Phila., 16-21.
 FLETCHER, CHARLES LEONARD—Olympic, Chicago, 23-28.
 Fleury Trio—Haymarket, Chicago, 16-21.
 Floreide, Nellie—Circle, N. Y., 16-21.
 Flood and Hayes—Arcade, Portland, Ore., 16-21.
 Flora, Mlle.—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
 Flynn, Joe—Keith's, Providence, 16-21.
 Ford Sisters—Pastor's, N. Y., 16-21.
 Foster, Willard—Paduch, Ky., 16-21, Evansville, Ind., 23-28.
 Fowler and West—Howard, Boston, 16-21.
 Fox and Ward—Empire, Colorado Springs, 16-21.
 Franklin, Irene—Pastor's, N. Y., 16-21.
 Frazer and Mac—Empire, Stratford, London, 16-21.
 Frederick—Keith's, Phila., 16-21.
 Frey and Fields—Lycium, Boston, 16-21, Dewey, N. Y., 23-28.
 Fuller, Ida M.—Wintergarten, Berlin, 9-21.
 Galletti's Dogs and Monkeys—Keith's, Providence, 16-21.
 Gardner and Madden Co.—Bon Ton, Jersey City, 16-21.
 Gardner and Co.—Shea's, Buffalo, 16-21.
 Garrison, Jules and Ella—Keith's, Boston, 16-21.
 Keith's, Providence, 16-21.
 Garrett Sisters—Portland, Me., 16-21.
 Getzer, John—Keith's, N. Y., 16-21.
 Gilbert, John D.—Keith's, Phila., 16-21.
 GILLMAN AND MURRAY—Colonial, Cleveland, 16-21.
 Gillet, Signor—Keith's, Providence, 16-21.
 Gillsey, Ethel—Fall River, 16-21.
 Girard and Gardner—Keith's, Providence, 16-21.
 Keith's, N. Y., 23-28.
 Gladstone, Lotta—Keith's, Providence, 16-21.
 Godfrey, Hal and Co.—Orpheus, Kansas City, 16-21, Orpheus, Denver, 23-28.
 Grace, La Petite—Casto's, Lowell, 16-21.
 Grant, Sydney—Proctor's, Newark, 16-21.
 Gregory and Lind—Lycium, Syracuse, 16-21.
 Hale and Francis—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 Hall and Hughes—Sheddy's, New Bedford, 16-21.
 Hanson and Harris—Circo Canihac, Havana, Cuba, 16-21.
 Harper, Desmond and Bailey—Empire, Cleveland, 16-21.
 Harris—Chase's, Washington, 16-21.
 Harris and Walters—Empire, Hoboken, 15-21, Polly's, New Haven, 23-28.
 Haskell, L.—Polly's, Waterbury, 16-21, Empire, Hoboken, 23-28.
 Hatch Brothers—Arch St. Museum, Phila., 16-21.
 Haviland and Kelly—Arch St. Museum, Phila., 16-21.
 Hawkins, Le—O. H., Chicago, 16-21.
 Hayes and Healey—Shea's, Toronto, 16-21.
 Hayes, Katharine—Lycium, Syracuse, 16-21.
 Healy, John—Empire, Hoboken, 16-21.
 Heath and Exela—Keith's, North Yakima, 16-21.
 Hecklow and Wheeler—Brook, Marion, Ind., 2-Dec. 14.
 Hecklow, Charles—Brook, Marion, Ind., 2-Dec. 14.
 Heffron, Tom—Oscar d'Alca, Spokane, 9-21.
 Henry, Louis—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 Hill, Hamilton—Easton, London, 16-21, Alhambra, Broughton, 23-28.
 Hill and Whitaker—O. H., Indianapolis, 16-21.
 Hillard, Robert—O. H., Chicago, 15-21, Empire, Cleveland, 23-28.
 Hines and Remington—Orpheus, Omaha, 15-21, Denver, Col., 23-28.
 Hoey and Lee—Keith's, Providence, 16-21.
 Hoey, May—Odessa, Baltimore, 16-21.
 Hogan, Ernest—Keith's, Providence, 16-21.
 Holden and Florence—Park, Youngstown, 16-21, Colonial, Cleveland, 23-28.
 Holden's Monkeys—Mechanics, Salem, 16-21.
 Holdsworth, The—Proctor's, Newark, 16-21.
 Holmstrom, Four—O. H., Indianapolis, 16-21.
 Holt, Alf—Shea's, Buffalo, 16-21.
 Hooker and Davis—Shea's, Buffalo, 16-21.
 Hoosier Zouaves—Keith's, N. Y., 16-21.
 HOUDELL, HARRY—Palace, Halifax, England, 16-21, Empire, Middleboro, England, 23-28.
 Howard and Harris—Keith's, Phila., 16-21.
 Howard's Animals—Hopkins', Louisville, 16-21.
 Howey and Scott—Howard, Boston, 16-21.
 Howe and Scott—Howard, Boston, 16-21.
 Huehn, Musical—Avenue, Pittsburgh, 16-21.
 Hughes, Charles and Madge—Empire, Portland, Ore., 16-21.
 Humes, Ross and Lewis—Proctor's 5th Ave., N. Y., 16-21.

Mumbert, Henri—O. H., Chicago, 16-21.
 Huntington, Four—Sheddy's, New Bedford, 16-21.
 Hyde's Comedians—O. H., Indianapolis, 16-21.
 Jennings and Renfrew—Keith's, Providence, 16-21.
 Jackson Brothers—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 Johnson and Wells—H. and B., Brooklyn, 16-21.
 Johnson, Davenport and Lorella—Chase's, Washington, 16-21.
 Johnstone and Cook—Tivoli, London—Indefinite.
 JOHNSTONS, MUSICAL—Star, Brooklyn, 16-21.
 Jones, Irving—Pastor's, N. Y., 16-21.
 Jones, J.—Keith's, Boston, 16-21.
 Kalacraton—Arcade, Seattle, 16-21.
 Kaufman Troupe—Hopkins', Louisville, 16-21.
 Keane, J. Warren—Avenue, Pittsburgh, 16-21.
 Kearney and Kearney—Polly's, New Haven, 16-21.
 Keaton, Three—Park, Youngstown, 16-21, Avenue, Pittsburgh, 23-28.
 Keene, Mattie, Co.—Proctor's 2nd St., N. Y., 23-28.
 Kenna, Charles—Keith's, N. Y., 16-21, Keith's, Phila., 23-28.
 Kennedy and Rooney—Polly's, New Haven, 16-21.
 Keno, Welch and Melrose—Empire, Cleveland, 16-21.
 Kenton, Dorothy—Columbia, St. Louis, 16-21.
 Keston and Ballard—Colonial, Cleveland, 16-21, Utica, 23-28.
 Kerner, John—Keith's, Providence, 16-21.
 Klein and Clifton—Sheddy's, New Bedford, 16-21.
 Klein, Ott Brothers and Nickerson—Proctor's, Albany, 16-21.
 Kleist, Musical—O. H., Indianapolis, 16-21.
 Knox Bros.—Park, Worcester, 16-21.
 Kroman, Leo—Park, Worcester, 16-21.
 Kuehl and Wordette—Proctor's, Newark, 16-21.
 La Adella—Paduch, Ky., 16-21, Evansville, Ind., 23-28.
 La Belle, Blanche—Colonial, Cleveland, 16-21.
 La Belle, Dazie—Empire, Cleveland, 16-21.
 La Claire—Odessa, Baltimore, 16-21.
 La Zelle, Edw.—Olympic, Chicago, 16-21, Haymarket, 23-28.
 Lancaster, Fada—Odessa, Baltimore, 2-Indefinite.
 Lane, Chris—Howard, Boston, 16-21.
 Langdon, Hardie—Sheddy's, New Bedford, 16-21.
 Langston, The—Haymarket, Chicago, 16-21.
 Latels, The—Keith's, Providence, 16-21.
 Latell, Ed—Pastor's, N. Y., 16-21.
 Levine and Leonard—Proctor's 5th Ave., N. Y., 16-21.
 Lawrence, Al—Keith's, Providence, 16-21, Keith's, Boston, 23-28.
 Lawson and Nason—Dockstader's, Wilmington, 16-21.
 Le Clair, John—Orpheus, Omaha, 16-21.
 Lee, Henry and Co.—Bon Ton Jersey City, 16-21.
 Le Fèvre Quartette—Colonial, Cleveland, 16-21.
 Le Roy and Clayton—Cook's, Rochester, 16-21.
 Leon and Adeline—Columbia, Cincinnati, 16-21, Hopkins', Louisville, 23-28.
 Leonard and Leonard—Pastor's, N. Y., 16-21.
 Leonard, James and Sadie—Orpheus, New Orleans, 16-21.
 Lennon, Bert—O. H., Chicago, 16-21.
 Levinson, Prof.—Arch St. Museum, Phila., 16-21.
 Levine and Leonard—Proctor's 5th Ave., N. Y., 16-21.
 Libby and Trayer—Pastor's, N. Y., 23-28.
 Litchfield, Mr. and Mrs. Nell—Empire, Hoboken, 15-21.
 Livingston, Three—Columbia, Cincinnati, 16-21, Hopkins', Louisville, 23-28.
 Lew, Charlie—A. and S., Boston, 16-21.
 Lucas and Dement—Arch St. Museum, Phila., 16-21.
 Mac and Mac—Stroughton, Mass., 16-21.
 Mackie, Wilson and Mack—Howard, Boston, 16-21.
 Maghley, The—Casto's, Lowell, 16-21.
 Mahers, Titia—Litchfield, 16-21.
 Mahr, Agnes—Orpheus, Denver, 15-21.
 Major Sisters—Proctor's, N. Y., 16-21.
 Manhattan Comedy Four—Empire, London, 2-21.
 Mannings—H. and B., Brooklyn, 16-21.
 Mandel and Wilbur—Proctor's, Newark, 16-21.
 Mantell and Lamb—Gramman's, San Francisco, 16-21.
 Marcel's Art Studios—Empire, Hoboken, 15-21.
 Martin, The—Lycium, Syracuse, 16-21.
 Marle and Adeline—Kansas City, 16-21.
 Martin and Maximilian—Orpheus, Brooklyn, 16-21.
 Mascotte, Violet—Howard, Boston, Aug. 17-Indefinite.
 Mason-Keebler Co.—Park, Youngstown, O., 16-21.
 Mather and Ashley—Polly's, New Haven, 16-21, Detroit, 23-28.
 Maxwell, Joe—Keith's, Phila., 16-21.
 Mayer and Walsh—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
 Maury and Maury—Colonial, Cleveland, 16-21.
 MURPHY, MR. AND MRS. MARK—Orpheus, New Orleans, 16-21.
 McCarthy, Miles—Pastor's, N. Y., 23-28.
 McConrad, Lewis—Casto's, Lowell, 16-21.
 McDonald, James F.—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 McIntire and Heath—Columbia, St. Louis, 16-21.
 McMahon and Chappelle—Arcade, Toledo, 23-28.
 McMahon's Watermelon Girls—Shea's, Buffalo, 16-21, Arcade, Toledo, 23-28.
 McNamee—A. and S., Boston, 16-21.
 McWaters, Tyson, and Co.—Orpheus, Los Angeles, 8-21.
 Meers, Three—Empire, London, 9-21.
 Melant Trio—Columbia, St. Louis, 16-21.
 Merlan's Dog Actors—Columbia, St. Louis, 16-21.
 Merrilla, Three—Marching—Keith's, Boston, 16-21.
 Mildred, Charles—Empire, Cleveland, 16-21.
 Miller and Kresko—Hopkins', Louisville, 16-21.
 Milton and Daily—Keith's, Providence, 16-Dec. 8.
 Minneapolis Troubadours—Nicholson, Boston, 16-21.
 Mitchell, Three—Portland, Portland, Me., 16-21.
 Keith's, N. Y., 23-28.
 Montrose Troupe—Keith's, Phila., 16-21.
 Moore and Littlefield—Columbia, St. Louis, 16-21.
 Morrell, Chas. and Max—Stockton, Wash., 9-21.
 Morley and Rich—Haymarket, Chicago, 16-21.
 MOTOIR—Olympia Paris, Oct. 15-Jan. 15.
 Mottling and Bean—Cineograph, Wash., 16-21.
 Monilton, Harry—Arch St. Museum, Phila., 16-21.
 Mudge and Morton—Casto's, Lowell, 16-21.
 Murphy and Francis—Howard, Boston, 16-21.
 Murphy and Nichols—Casto's, Lawrence, 16-21, Casto's, Lowell, 23-28.
 MURPHY, J. A. AND WILLARD, ELOISE—Keith's, N. Y., 16-21, Keith's, Providence, 23-28.
 Murray, Elizabeth—Columbia, St. Louis, 16-21.
 Murtha, John H.—Smith's O. H., Grand Rapids, Mich., 16-21.
 Murtha, Lillian Le Roy—Arch St. Museum, Phila., 16-21.
 Neeson and Neeson—Proctor's 125th St., N. Y., 16-21.
 Nella, Ruth—Jeffers, Saginaw, Mich., 16-21.
 Newman, Joseph—Orpheus, Denver, 16-21.
 Nible and Riley—Lycium, Syracuse, 16-21.
 Nichols Sisters—Hopkins', Louisville, 16-21.
 Nobles, Milton and Daily—Keith's, Providence, 16-21.
 Norman, Mary—Avenue, Pittsburgh, 16-21.
 Normans, Five—Lycium, Phila., 16-21, Scranton and Reading, 23-28.
 Norton and Russell—Keith's, N. Y., 16-21.
 Norton, Talkers—Avenue, Detroit, 16-21, Colonial, Cleveland, 23-28.
 Nowlin, Dave—Birmingham, Ala., 16-21.
 Nugent, J. G. and Co.—Main St., Peoria, 16-21.
 Olga, Princess—Arch St. Museum, Phila., 16-21.
 Olfend, Geo.—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
 Ordler, Mlle.—Odessa, Baltimore, Oct. 5-Indefinite.
 Orville and Frank—Pastor's, N. Y., 16-21.
 Orville and Ravello—Park, Youngstown, 16-21.
 Ozav and Delmo—Keith's, Boston, 16-21.
 Pantzer Trio—Orpheus, Omaha, 16-21.
 Papinta—Circle, N. Y., 16-21.
 Panfili and Goss—Park, Manchester, 16-21.
 Paulo and Dika—Orpheus, Omaha, 16-21.
 Paxton Art Studios—Orpheus, Kansas City, 16-21.
 Pelet, Mon—Cook's, Rochester, 23-28.
 Piccolo Monkeys—Four—O. H., Indianapolis, 16-21.
 Pierce and Maise—Pastor's, N. Y., 16-21, Orpheus, Utica, 23-28.
 Folk and Kelline—Regent, Salford, 16-21, Palace, Southampton, 23-28.
 Primrose, George—H. and B., Brooklyn, 16-21.
 Preile's Dogs—Empire, Cleveland, 16-21.
 Prevost and Prevost—Keith's, Phila., 16-21.
 Quaker City Quartette—Polly's, New Haven, 16-21.
 Quicker Bros.—Keith's, Phila., 16-21.
 Rackett and Hazard—Queen's, Poplar, London, 9-21.
 Radford and Winchester—Empire, New Cross, London, 16-21, Stratford, London, Eng., 23-28.
 Raleigh and Boyd—Park, Youngstown, 16-21.
 Ray, John and Emma—Olympic, Chicago, 16-21.
 Raymond and Caverly—Circle, N. Y., 16-21.
 Rawlston, Zelma—Orpheus, Syracuse, 16-21.
 Redding, Frances and Co.—Orpheus, Omaha, 16-21.
 Beck, Musical—Mechanics', Salem, 16-21.
 Renner and Gardner—Pastor's, N. Y., 16-21.
 Reynard, Ed F.—Columbia, St. Louis, 16-21, O. H., Chicago, 23-28.
 Rio and Adams—Casto, Fall River, 16-21.
 Rianos, Four—Park, Worcester, 16-21, Park, New Bedford, 23-28.
 Rice and Elmer—Howard, Boston, 16-21.
 Rice, Fanny—Cook's, Rochester, 16-21.
 Richards and Montrose—Sheddy's, New Bedford, 16-21.
 Ritter, Max—Mechanics', Salem, 16-21.
 Robbins, O. D.—Cook's, Rochester, 16-21.
 Robbins, A. D.—Cook's, Rochester, 16-21.
 Robbins and Tenness—Casto, Fall River, 16-21.
 Roberts, Four—The—Proctor's, Albany, 16-21.
 Roberts, Hayes and Roberts—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
 Robertus and Wilfredo—Orpheus, Brooklyn, 16-21.
 Robyns, Mr. and Mrs.—Haymarket, Chicago, 16-21.
 Rosella, The—A. and S., Boston, 16-21.
 Rooney Sisters—Keith's, Boston, 16-21.
 Rose, Julian—Avenue, Pittsburgh, 16-21.
 Russell and Buckley—Proctor's 125th St., N. Y., 16-21.
 Russell and Locke—Olympic, Chicago, 16-21.
 Russell, Ida—Casto's, Lowell, 16-21.
 RYAN, THOMAS J. AND RICHFIELD, MARY—Chase's, Washington, 16-21.
 Sabel, Josephine—Avenue, Pittsburgh, 16-21, Orpheus, Brooklyn, 23-28.
 Sabaret—Wintergarten, Berlin, 9-21.
 Sarony, Gilbert—Arch St. Museum, Phila., 16-21.
 Schenck Brothers—Park, Youngstown, 16-21.
 Schindler—Avenue, Pittsburgh, 16-21.
 Scott and Howard—Arch St. Museum, Phila., 16-21.
 Searies and Gross—Park, Seattle, 16-21.

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Shaw, Alice and Daughter—Polly's, Bridgeport, 16-21.
 Shaw, Lillian—Nelson, Springfield, 16-21, Pastor's, N. Y., 23-28.
 Sheehan, Eddy—Moylhan's, Rochester, 16-30.
 Sld, Salem—Nicholson, Boston, 16-21.
 Simon, Louis—Shea's, Buffalo, 16-21.
 Sisters, La Vivian—H. and B., Brooklyn, 16-21.
 Slack Sisters—Shea's, Buffalo, 16-21.
 Smedley Sketch Club—H. and B., Brooklyn, 23-28.
 Smiri and Kessner—Mechanics', Salem, 16-21, H. and B., Brooklyn, 23-28.
 Smith and Fuller—Shea's, Buffalo, 16-21.
 SNYDER, GEO. B. AND BUCKLEY, HARRY—Cook's, Rochester, 16-21, Avenue, Pittsburgh, 23-28.
 Soldene, Prof.—A. and S., Boston, 16-21.
 Spaulding—Keith's, N. Y., 16-21.
 Staats, Phil—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
 Staley and Smith—Paduch, Ky., 16-21, Evansville, Ind., 23-28.
 Staley and Birbeck—Circle, N. Y., 16-21, Orpheus, Albany, 23-28.
 Stanley and Brockman—Proctor's, Newark, 16-21.
 Stein-Erretto Family—Hopkins', Memphis, 15-21.
 Stephens, Paul—Keith's, Phila., 16-21.
 Stewart and La Cruz—Wirth's, 16-Dec. 6.
 Stuber, Fred S.—Orpheus, N. O., 16-21.
 Sullivan and Pasqualina—Columbia, Cincinnati, 16-21.
 Swedish Lady Quintette—Keith's, Providence, 16-21.
 Swickard, Mr. and Mrs.—Empire, Dublin, Ireland, 16-21, Empire, Liverpool, 23-28.
 Telford's Dogs—Keith's, Phila., 9-21.
 Talbot and Rogers—Bon Ton, Jersey City, 16-21.
 Tally Ho Duo—Pastor's, N. Y., 16-21.
 Tanakas, The—Columbia, St. Louis, 16-21.
 Tannen, Julius—Circle, N. Y., 16-21.
 Teal, Raymond—Watson's, Brooklyn, 16-21.
 Teed and Lazell—Avenue, Pittsburgh, 16-21.
 Terry and Lambert—Bursley, 16-21, Bury, 23-28.
 Thatcher, George—Proctor's 125th St., N. Y., 16-21.
 Theo, Jack, Trio—Orpheus, San Francisco, 8-21.
 Thomas, Hilda—H. and B., Brooklyn, 16-21.
 Thorne, Mr. and Mrs. Harry—Keith's, Pawtucket, 16-21.
 Thornton, Bonnie—Shea's, Toronto, 16-21.
 Three Crane Brothers—Orpheus, Kansas City, 16-21.
 Tierney, John T.—Lycium, San Francisco, 1-21.
 Tippett and Kliment—Edison, Aberdeen, 16-21.
 Titus, Ledia Yeaman—Avenue, Detroit, 16-21.
 Top Toy Wing—A. and S., Boston, 16-21.
 Torcat, L.—Circle, N. Y., 16-21.
 Frank and Gladden—Olympic, Pittsburgh, 16-21.
 Troubadours, Four—Main St., N. Y., 16-21.
 Turner, Frank—Cape Town, S. A., 2-Dec. 7.
 Turner's Pickaninies—Tivoli, Cape Town, S. A., 2-Dec. 7.
 Valence—Keith's, N. Y., 16-21.
 Valmore and Horton—Bon Ton, Jersey City, 16-21.
 Auditorium, Baltimore, 23-28.
 Vassar Girls, Eight—Keith's, Utica, 9-21.
 Violinist, The—Dancing, Tivoli, Detroit, 16-21.
 Walden, Max—Orpheus, Los Angeles, 16-21.
 Walsh, Frank and Mattie—Orpheus, Baltimore, 16-21.
 Ward and Curran—Shea's, Toronto, 16-21.
 Watson, Hutchings and Edwards—Keith's, Bijou, Phila., 16-21.
 Watson, Toney and Adams—Watson's, Brooklyn, 16-21.
 Wayburn's Minstrel Misses, Ned—Proctor's, Newark, 16-21, H. and B., Brooklyn, 23-28.
 Welton—Four—Keith's, Boston, 16-21.
 Werner-Amos Troupe—Shea's, Toronto, Can., 16-21.
 Wesson and Walters—Keith's, Boston, 16-21.
 West, John A.—Buckingham, Louisville, Ky., 16-21.
 West, Van Siclan—Dockstader's, Wilmington, Del., 23-28.
 Westons, The Musical—O. H., Chicago, 16-21.

MATTERS OF FACT.

E. W. Dale's big musical comedy, The Ex-President of Liberia, is playing through Ohio the colored artists. The company comprises twenty-five colored artists, singers and dancers of established ability. The production is elaborately staged and costumed and displays some unique electrical effects. Manager Dale's headquarters are at Cape May, N. J.

The Packard Exchange recently organized companies for The Christian, The Palace of the King, and The Devil in Skirts, for Emory and Davis, under the management of Charles L. Emory, and for The Queen of the White Slaves, under the management of A. H. Woods.

If you are going anywhere near Arcola, Ill., Managers Cox and Company, of the theatre in that city, suggest that attention be drawn to them, as they feel assured that they can send them away with a profitable high business. Richard Buhler in Park Avenue asked to over \$500 on Oct. 15 at this place. Cox and company make a point of not overlooking their home.

Pedley and Burch have holiday dates and other engagements at the Grand, Evansville, Ind., and the Lyndale Theatre, Owensboro, Ky.

Anna Conley, of The Tenderfoot company, has been particularly fortunate in the treatment accorded her by the press and public this season in her work with that organization.

Damon Lyon's work in The Bonnie Brer Bush is attracting favorable attention.

Conroy and Mack's Comedians played the new Colonial Theatre, Annapolis, Md., week of Nov. 9 to over \$1,500. Conroy and Mack were the first regular priced and only week at that theatre to play the new theatre. Manager Craft treated the company a banquet at the Hotel Annapolis after the performance on Saturday night.

Walfred Wilson's version of The Light That Failed is an original dramatization of Edward King's famous novel, and those who have seen the English version and read Mr. Wilson's serial agree that it is a good play. The play, which contains the beautiful love scene by the lake, can be secured for stock and high-class amateur company production. Bertha Williams, 315 West 14th Street, New York City, is the agent for the play.

VAUDEVILLE

NEW JERSEY—Hurlington New Auditorium, Dec. 10-11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1934.
NEW YORK—Adams—Empire Theatre, Nov. 30-Dec. 5, 7, 9, 10, 12-24, 28-Jan. 1, 4-9, 11-13, 19, 21-30.
Johnston—Grand, Nov. 30-Dec. 5, 9, 12, 27-Jan. 30.
PENNSYLVANIA—Shaw—Morgans Grand, Nov. 28, Jan. 9, April 4-22, May 9-14.
VIRGINIA—Covington—New Opera House, December and January.

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CORRESPONDENCE

(Continued from page 8.)

(Harry Bowers, mgr.): Charles A. Loder's Musical Comedy, 2nd place; large audience. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

ST. MARYS—GRAND OPERA HOUSE (H. G. McLean, mgr.): Dorelli and Pythias 4 to fair house. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

MASSILLON—NEW ARMORY (G. C. Haverstick, mgr.): A Royal Slave 7; good co. drew fairly well. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

DELAWARE—CITY OPERA HOUSE (Wolfe and King, mgrs.): Sweet Clover 5; excellent performance; good co. drew fairly well. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

CONNEAUT—WELDON OPERA HOUSE (Paul Brothers, mgrs.): When the Bell Tolls 7; fair business; good performance. A Little Outcast 12. The Way of the Wicked 19. The Heart of Texas 21. Alice of Old Vincennes 23.

WASHINGTON COURT HOUSE—OPERA HOUSE (Gordon, mgr.): The Way of the Wicked 4; good performance; fair house. Why Women Sin 6; good house; fair business. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

WAPAKONETA—TIMMERMEISTER'S OPERA HOUSE (Deborah Club, mgrs.): Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

MOUNT VERNON—STRUBLE THEATRE (H. Bowers, mgr.): A Royal Slave 7; good co. drew fairly well. Dorelli Dorelli 5; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

UMRICHVILLE—CITY OPERA HOUSE (Evin and Van Orman, mgrs.): Heart of the Ozarks 10; good co. drew fairly well. Cornell's Humpty Dumpty 10; large house; excellent co. A Fox Tramp 25. Quincy Adams Sawyer 21.

ELYRIA—OPERA HOUSE (H. A. Dykeman, mgr.): A Little Outcast 9; good business; satisfaction. The Dark Hour 18. Quincy Adams Sawyer 20. Charles Grapevine 23. Stain of Guilt 26. Humpty Dumpty Dec. 5. Doings of Mr. Dooley 9.

JACKSON—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Watton's Oriental 15. Jesse James 17. GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Beggar Prince Opera co. 16 canceled. Caroline Rohr 30.

TORONTO—CLARK OPERA HOUSE (E. C. Clark, mgr.): Fox Tramp 5; crowded house; pleased. For Heart and Home 8 failed to appear. Way Down East 13. The Funny Mr. Dooley 5. A Life's Mistake 27.

CORNING—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Beggar Prince Opera co. 6. 7. Plays: The Mascot and Oliveette; good co.; fair business. Moving Pictures 9. 10; fair business. Barlow and Wilson's Minstrels 18.

CADIZ—OPERA HOUSE (E. M. Brown, mgr.): Heart of the Ozarks 11; poor house; co. fair. Al. W. Martin's U. T. C. 17. Wilbur Mack's co. fair. A Happy Tramp 19. Down and Up 21. A Little Outcast 23.

PORTSMOUTH—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Dorelli and Pythias 2; large house. Dorelli's Auction 5; good performance to large business. The Village Idiot 16. Sweet Clover 18. Mrs. Le Moyne 19. Marshall Stock co. 26-28.

NEWARK—AUDITORIUM (J. B. Rosebraugh, mgr.): Tim Murphy in The Man from Missouri 6; large house. Sweet Clover 9; good business. Driven from the Bank 13. Humpty Dumpty 17. Dorelli and Pythias 20. Co. 13. Humpty Dumpty 17. Dorelli and Pythias 20.

OKLAHOMA TERRITORY.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Arizona 3; S. R. O. The Wind of Wall Street 5; good business; light co. The Gambler's Daughter 8 to capacity; excellent. Peck's Bad Boy 11.—ITEM: Manager Overholser will complete the new house by Dec. 1.

ENID—OPERA HOUSE (J. S. Shoemaker, mgr.): A. Thoroughbred 7; good co. drew fairly well. The Missouri Girl 7; good co. (receipts \$243). Columbia Comic Opera co. 11 in Mikado. Legally Dead 14.

EL RENO—OPERA HOUSE (Rock Island Circuit, mgrs.): Charles Patterson, mgr.: A Gambler's Daughter 6; very good performance to good house. A Wizard of Wall Street 8 canceled. The Merchant of Venice 12. Lynan Twins 14.

PERRY—GRAND OPERA HOUSE (Tate and Dancy, mgrs.): The Gambler's Daughter 3; good business; satisfactory. Joseph De Grass 27. The Merchant of Venice 9; good performance; largest house of season. Legally Dead 11. Peck's Bad Boy 12.

STILLWATER—GRAND OPERA HOUSE (L. J. Jarlot, mgr.): Dark.

PENNSYLVANIA.

SCRANTON—LYCEUM THEATRE (A. J. Duffy, mgr.): The Four Cohans 5; pleased large business. York State Folks 6; capable co.; pleasing performance. Everyman 7; fair business; pleased. The Cavalier 9; good business; fair co. More Than Queen 11; fair business; capable co. Howard Kyle 12. The Virginian 13. Zig Zag Alley 14. Dave Warfield 16. Vogel's Minstrels 17. Nancy Brown 18. A Chinese Honeycomb 21.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): New York Day by Day 5-7; excellent business; good co. The King of Detectives 9-11; pleasing performance; large business. Searchlights of a Great City 12-14. Sag Harbor 16-18. A Working Girl's Woe 19-21. DIXIE'S (Henry F. Dixie, mgr.): One Night in June (return) 9-11; large business; good satisfaction. The Little Church around the Corner 12-14.—STAR (Alf G. Herrington, mgr.): Fay Foster co. 12-14.—NEW ARMORY (F. F. Duffy, mgr.): Holmes 23.—ITEMS: Estelle Loomis, B. Southern's co., spent Sunday with her parents here.—A. J. Wilson, formerly with Walter Main's Circus, has been made press agent of the Lyceum and Academy of Music.

UNIONTOWN—WEST END THEATRE (Harry Bowers, mgr.): Under Southern Skies 4; good business; co. excellent. Lewis Morrison in Faust 6; fair business; performance good. Other People's Money 9 canceled. Fox Tramp 12. Mildred Holland in The Lily and the Prince 13. The Girl and the Judge 16. Mrs. Le Moyne in Lady Bertha's Secret 23. Paul Revere 25. At Cozy Corners 26. David Harum 27. Sweet Clover Dec. 1. Kathryn Osterman 2. Hoty Tooty 3. The Village Idiot 4. The Heart of the Ozarks 5. The Village Idiot 6. The Heart of the Ozarks 7. The Village Idiot 8. The Heart of the Ozarks 9. The Village Idiot 10. The Heart of the Ozarks 11. The Village Idiot 12. The Heart of the Ozarks 13. The Village Idiot 14. The Heart of the Ozarks 15. The Village Idiot 16. The Heart of the Ozarks 17. The Village Idiot 18. The Heart of the Ozarks 19. The Village Idiot 20. The Heart of the Ozarks 21. The Village Idiot 22. The Heart of the Ozarks 23. The Village Idiot 24. The Heart of the Ozarks 25. The Village Idiot 26. 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Rev. magician, 20. Peck's Bad Boy 1. Verna May co. 7-9.

BELLE VERNON—OPERA HOUSE (Elson Hommel, mgr.): Watson's Oriental Buzzaquas 5. pleased; large male audience. Just Struck Town 10; fair satisfaction to good business. Because I Love You 13, 14 (local). A Run on the Bank 16. Duncan Clark's Female Minstrels 26. Keene's magician, Dec. 2. Wine, Woman and Song 4. canceled. Nellie Long Stock co. 7-13. Heart of Texas 16.

BETHLEHEM—GRAND OPERA HOUSE (M. Reis, mgr.): Leaping the Loop 7; fair house; pleasing performance. The Heart of Maryland 9; good business. Her Fatal Sin 10; fair house; satisfactory performance. Peck's Bad Boy 13. David Warfield in the Auctioneer 14. Howard Kyle in Rosemary 16. ITEM: Lew N. Wood, manager, has been transferred to Columbia Theatre, Boston.

EASTON—ABLE OPERA HOUSE (William K. Dettler, mgr.): The Worst Women in London 7. pleased; large audience. David Warfield in the Auctioneer 10. The Story of the Reformation (local) 19, 20; well attended. Emma Bunton 6, 16-21.

BRADFORD—WAGNER'S OPERA HOUSE (M. W. Wagner, mgr.): Sleepy King 6. pleased; fair house. The Virginian 9; fine co.; large audience; light patronage. The Judge 10; fair performance. Light patronage. His Majesty and the Maid 11; fair co.; small house. Four Browns in The President's Daughter 13. Stetson's U. T. C. 14. Bennett and Moulton co. 16-21.

COLUMBIA—OPERA HOUSE (John R. Bismarck, mgr.): Mark's co. 7; fair business and performance. Homespun Heart 9; well received by good house. Smith and La Rose's Octoroons 10 failed to appear. Carrie Nation in Ten Nights in a Bar Room 17. The Flaming Arrow 18. Itasca Concert co. 19. The Christian 21.

PUNKSUTAWNEE—OPERA HOUSE (C. W. Park, mgr.): A Run on the Bank 4; fair house; pleased. The Minister's Daughters 6; S. R. O.; not very well pleased. Robbins Comedy co. 9-14. playing A Romance of Virginia. Lynwood, The Danites, Because I Love You, Forgiveness, and My Partner. At Ozzy Corners 14. Hickory Corners 25.

HERWICK—OPERA HOUSE (F. R. Kitchen, mgr.): The Minister's Daughters 6; good performance; full house. The French Spy 2; co. fair; good audience. Hearts and Faces 3; good performance; full house. Dr. Jekyll and Mr. Hyde 4; fair performance. Topham's A. L. S. 5. U. T. C. 13.

SHELANDOAH—THEATRE (Arthur G. Snyder, mgr.): Mrs. Dooley 6; fair house and performance. Her Fatal Sin 9; large audience; satisfied. Night with Burlesques 11. Lacie Evans in At Ozy Corners 12. The Heart of Maryland 13. The Indian Maidens 14.

ERIE—PARK OPERA HOUSE (M. Reis, mgr.): Side Tracked 6 to capacity. The Virginian 7. pleased; large audience. Quincy Adams Sawyer 10; good to good audience. The Girl and the Judge 11; good co. to light business. Vivian's Pappas 12; large audience. Murray and Mackey's Comedy co. 16-21.

HANOVER—OPERA HOUSE (Harry C. Nail, mgr.): Story of the Reformation (local) 2; 3; good houses; fair production. Weary Willie Walker 6; small audience; fair co. A Humorous Heart; light house; excellent performance. Francesca da Rimini 17.

MT. CARMEL—G. A. R. OPERA HOUSE (Joe Gould, mgr.): The French Spy 5; fair house; pleased. New York Day by Day 10; fair house; good co. Vogel's Minstrels 13. The Heart of Maryland 17. A Runaway Match 21. Cleveland's Minstrels 20. The Christian 24. On the Stroke of Twelve 30.

ROCHESTER—GRAND OPERA HOUSE (W. D. Campbell, mgr.): Minnie Seward co. 2-7 closed to S. R. O.; excellent co. Way Down East 9; S. R. O.; good performance. Lacie Evans in At Ozy Corners 11; good performance to fair business. A Life's Mistake 12. Irene Myers in War on Women 14.

KITTANNING—GRAND OPERA HOUSE (O. W. Park, mgr.): F. W. Weyman, mgr.: A Run on the Bank 6 failed to please. fair house. The Minister's Daughters 7. pleased; good house. A Desperate Chance 10 satisfied large house. The Innocent Maid 17. Heart of the Oaks 18. Fox Tramp 21.

SUNBURY—CHRISTIANITY STREET OPERA HOUSE (James C. Pecker, mgr.): The Flaming Arrow 14. The Heart of Maryland 16. How's Moving Pictures 30. Under Southern Skies Dec. 3. The Way of the Wicked 7. Hotty Totty 14. For Her Children's Sake 25.

FRANKLIN—OPERA HOUSE (M. Reis, mgr.): John Mills, mgr.: Way Down East 6; good business. The Girl and the Judge 7; fair. Her Majesty and the Maid 9; S. R. O. The Great Lafayette 11. David Harum 12. The President's Daughter 17. The Way of the Wicked 20.

MONONGAHELA—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): A Devil's Lane 6; good business; co. excellent. Just Struck Town 7; small house; co. fair. Side Tracked 11; good house; poor co. Lecture 2. A Run on the Bank 24. Peck's Bad Boy 30.

RENOVO—KANE'S THEATRE (John T. Kane, mgr.): Joseph P. Kane, bus. mgr.: The Little Christian 6 failed to please small audience. The Man from Sweden 14. Hickman and Thompson's Down and Up 17. Lyceum Operatic Bureau 19. Stetson's U. T. C. 20.

FREELAND—GRAND OPERA HOUSE (J. J. McMillan, mgr.): Frederick Wilson Stock co. 9-11 opened to large business. Play: An American Citizen. Across the Atlantic, and Monte Cristo. Tracy the Bandit 12. Hearts of Gold 17. The Old Plantation 18. McGrath Brothers (local) 21.

FRANKFORD—EMPIRE (J. Bard Worrell, mgr.): Shooting the Chutes 5-7; fair business; very inferior co. Leaping the Loop 9-11; large business; pleased. Carrie Nation in Ten Nights in a Bar Room 12-14. Hazenback Animals 16-21.

MERCER—ORR'S OPERA HOUSE (Charles T. Berra, mgr.): His Majesty and the Maid 5. pleased; good houses. Teachers' Institute 9-13. Lecture 10. W. J. Clark, liquid air demonstrator, 11; good. Lyceum Operatic co. 12. U. T. C. 23.

JEANETTE—BYERS' THEATRE (Frank Berra, mgr.): The Scout's Revenge 4. pleased; fair house. Just Struck Town 13. Duncan Clark's Female Minstrels 18. Paul Revere 21. A Run on the Bank 25.

LEBANON—FISHER ACADEMY OF MUSIC (J. M. Neider, mgr.): George T. Spang, mgr.: Mildred Holland in A Lily and the Prince 5; good house; excellent performance. New Night Owl Burlesquers 6; poor house; co. fair. Chester De Vonde co. 16-21.

MAUCH CHUNK—OPERA HOUSE (Robert Heberling, mgr.): Frank B. Carr's Indian Maidens 10; unsatisfactory performance; co. fair. Peck's Bad Boy 12; fair performance to fair house. The French Spy 14. Gorton's Minstrels 21. The Flaming Arrow 27.

VANDERGRIFT—CASINO (C. F. Fox, mgr.): A Run on the Bank 4; fair co. to good house. The Minister's Daughters 9; poor co. to fair house. Just Struck Town 12; fair house and co. Heart of the Oaks 19. Keene, magician, 25.

OLYMPIAN—OPERA HOUSE (Gibbons and Carbine, mgrs.): Bob Mack in A Happy Tramp 10; fair house; performance good. Her Fatal Sin 12. On the Stroke of Twelve 25. Local 26. Burke and McCann 30-Dec. 2.

CLEARFIELD—OPERA HOUSE (Thomas E. Clark, mgr.): Under Southern Skies 14; capacity; everybody pleased. When the Bell Tolls 17. A Game of Hearts 19. The Minister's Daughters 23. Brockway Jubilee Singers 24. Record Stock co. 26-28.

WEST CHESTER—ASSEMBLY BUILDING (David Beaumont, mgr.): Park Comedy co. 2. The Orphans and Under Two Flags 6, 7; good business; fair co. Shooting the Chutes 18. Weary Willie Walker 21. The Village Postmaster 27.

DU BOIS—AVENUE THEATRE (A. P. Way, mgr.): David Harum 7; large audience; well pleased. Under Southern Skies 12. At Ozy Corners 16. A Fox Tramp 17. A Game of Hearts 21. Bennett and Moulton co. 23-28.

WHEATPORT—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): The Scout's Revenge 5; good business and co. Fox Grandpa 7. amused large house. Miss Bob White 9. pleased large audience. The Minister's Daughters 11. pleased good house.

WAYNESBURG—OPERA HOUSE (G. W. Munnell, mgr.): A Scout's Revenge 6; good satisfaction; fair business. A Devil's Lane 9. pleased large house. A Run on the Bank 13. A Life's Mistake 16. Howard Kyle 19. David's Auction 21.

DANVILLE—OPERA HOUSE (F. C. Angie, mgr.): Under Southern Skies 10; excellent performance; everybody pleased. Under Two Flags 14. How's Moving Pictures 26. Side Tracked 28. The Minister's Daughters 30. The Way of the Wicked Dec. 2.

BROWNVILLE—THREE TOWNS THEATRE (Robert Graham, mgr.): Just Struck Town 5; good business; excellent performance. A Run on the Bank 17. A Life's Mistake 20.

LEWISBURG—OPERA HOUSE (H. Eyer Soyker, mgr.): The Man from Sweden 9; good co.; fair business. One Night in June 12. A Runaway Match 30. On the Frontier 28.

WARREN—LIBRARY THEATRE (F. R. Scott, mgr.): His Majesty and the Maid 10; small house; satisfied. The Great Lafayette 12. pleased large audience. The Virginian 19.

BUTLER—PARK THEATRE (George W. Burkhalter, mgr.): The Little Christian 7; full house. Garside, Condit and Mack co. 9-14; good business. Lover's Lane 17. David Harum 18.

MOUNT PLEASANT—GRAND OPERA HOUSE (J. B. Goldsmith, mgr.): A Devil's Lane 2; pleased audience; fair business. Just Struck Town 4; fair house and play.

WELLSBORO—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Sag Harbor 6; fine performance; crowded house. Hadley's Moving Pictures 13. Keene, magician, 14. Under Southern Skies 20.

RIDGEWAY—OPERA HOUSE (James E. Marlin, mgr.): The Minister's Daughters 4; poor business and performance. The Great Lafayette 13.

FOREST CITY—MANZER OPERA HOUSE (C. C. Manzer, mgr.): A Happy Tramp 9; good business; very poor co.

MANSFIELD—OPERA HOUSE (W. D. Husted, mgr.): Military Band Fair 9-13; good patronage. Stetson's U. T. C. 27.

POTTSTOWN—GRAND OPERA HOUSE (C. M. Vandervelde, mgr.): The Mocking Bird 11; good business; best co. here this season. The Cavalier 14.

MILTON—OPERA HOUSE (A. J. Blair, mgr.): New York Day by Day 9; good house; pleased. Miss New York, Jr. 12; fine business and co.

BLOOMSBURG—GRAND OPERA HOUSE (J. R. Fowler, mgr.): Vogel's Minstrels 11; good performance to S. R. O. Gus Sun's U. T. C. 15.

RHODE ISLAND.

NEWPORT—OPERA HOUSE (Caba and Cross, mgrs.): The Great White Diamond 5. pleased; fair house. The Great White Diamond 5. pleased; fair house. The Great White Diamond 5. pleased; fair house.

WOONSOCKET—OPERA HOUSE (Josh E. Ogden, mgr.): The Crisis 2; good business. Other People's Money 7; fair house. The Sapphire 9-14. opens to good house.

RIVER POINT—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): James Walte in Other People's Money 7; fair house. The Sapphire 9-14. opens to good house.

WESTERLY—OPERA HOUSE (C. B. Bilven, mgr.): James Walte in Other People's Money 6; good co.; poor business. Daniel Sully in The Old Mill Stream 10. pleased large audience. Harney Gilmore in Kidnapped in New York 18.

PAWTUCKET—MUSIC HALL (D. R. Buffington, mgr.): Rufus Stock presented A Man of Mystery 9-14 to fair business; co. good. Michael Strogoff 16-21.

SOUTH CAROLINA.

COLUMBIA—THEATRE (Smith and Brown, mgrs.): Richard and Fringale Minstrels 3; large house. Paul Gilmore (local) 2; 3; good audience.

SPARTANBURG—GREENE'S THEATRE (Max Greeneburg, mgr.): The Two Johns 5; poor performance; fair business. Henry E. Dixey in Facing the Music 6; good business; excellent performance.

CHARLESTON—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): The Maxman 4 to losing business; excellent co. Paul Gilmore 5; good house; good co. Two Johns 7; small audience.

FLORENCE—THE AUDITORIUM (W. J. Wilkins, mgr.): Ted E. Faust Minstrels 6; excellent; fair house. A Life's Mistake 18. Facing the Music 19. Quinlan and Wall's Minstrels 20. The Land of Cotton 18. Great Rodgers 26.

GREENVILLE—GRAND OPERA HOUSE (B. T. Whitman, mgr.): Harrison-Adams Theatre co. 2-6; excellent co. good business; fair business. Facing the Music 7; fine performance; fair business.

CAMDEN—OPERA HOUSE (Malone mgr.): Dark. HURON—GRAND OPERA HOUSE (J. Daum, mgr.): Chase-Lister co. 3-5 presented Under Two Flags. The Bank Wreckers and True Hearts 6; fair houses; poor performances.

SOUTH DAKOTA.

YANKTON—NEW YANKTON THEATRE (M. W. Jenks, mgr.): Zingari co. 2-4; poor co. and business. Circumstantial Evidence 5; good house and co. The Fast Mail 9 to packed house; fair business.

WATERTON—NEW GRAND OPERA HOUSE (S. A. Hirsch, mgr.): Old Arkansas 3; good co. and business. New Fast Mail 4; co. fair; light business. Andrew's Opera co. 15. William Owen 20.

TENNESSEE.

CHATTANOOGA—NEW OPERA HOUSE (Paul R. Albert, mgr.): Marie Walwright in Twelfth Night 4; excellent performance; very good house. George Ober in Why Smith Left Home and The Wrong Mr. Wright 5, 6; pleasing performance; to good houses.

NASHVILLE—THE VENDOME (W. A. Sheets, mgr.): Marie Walwright in Twelfth Night 5; good co.; fair houses. Shay Grand Opera co. 5, 6; good co. large houses. Quinlan and Wall's Minstrels 11, 12; large house. The Silver Slipper 10, 11. pleased capacity.

JACKSON—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): Shay Opera co. 2 failed to appear. Marie Walwright in Twelfth Night 3; fine performance to good audience. Marie Walwright in Twelfth Night 6 to large and appreciative audience.

MEMPHIS—LYCEUM THEATRE (Frank Gray, mgr.): The Convict's Daughter 6 to poor business. Marie Walwright in Twelfth Night 7 to Twelfth Night to fine house. The Land of Cotton 9; poor business. Harry Beresford 10, 11 did well in The Professor's Love Story. Pickings from Puck 12. Hotty Totty 17. A Chance Honeymoon 19.—GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock 9-14 in The Rivals; excellent business.

CLARKSVILLE—ELDER'S OPERA HOUSE (James T. Wood, mgr.): Quinlan and Wall's Minstrels 7; excellent co. fair business. The Moonshiner 11. Captain Jack Crawford 9, 10. Shay Opera co. 20. Elizabeth Kennedy in As You Like It 23.

KNOXVILLE—STAUB'S THEATRE (Fritz Staub, propr.): William Favreham in Imprudence 6; excellent co. and business. The Smart Set 9 seemed to amuse a topheavy house. Quinlan and Wall's Minstrels 12. Mrs. Le Moyne 17. Louis Morrison 18. Pickings from Puck 19. Under Two Flags 20. Paul Gilmore 21.

MURFREESBORO—CITIZENS' THEATRE (Avent, Fox and Lytle, mgrs.): Old Deceitful Skule (local) 6; good business. Pickings from Puck 17. Murray and Mack 24. Quinlan and Wall's Minstrels 10 canceled.

BRISTOL—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): Senator Fillman, lecture, 7. pleased fair audience. Quinlan and Wall's Minstrels 13.

TEXAS.

HOUSTON—SWEENEY AND COOMBS OPERA HOUSE (Greenwald Theatrical Circuit Co., leasers; M. C. Michaels, mgr.): A Runaway Match 2; fair house. Way Down East 4; large and well pleased house. Happy Hooligan 6; small house. Two Little Wives 3-7; fair business. Elizabeth Kennedy 8. Charles B. Hanford 9. The Little Dragon 12. Arizona 13.—ITEM: The Grand Theatre has been closed. The owners of the property have

concluded to convert the building into a house suitable for business purposes.

SAN ANTONIO—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Dark.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Algen Stock co. 1-4 presented A Celebrated Case, Everybody's Friend, and the Game of Life; fair performances and attendances.

WACO—THE AUDITORIUM (Jake Garfinkle, mgr.): Al G. Field's Minstrels 3 to S. R. O.; audience pleased. Eben Holden 4 to poor business; co. fair. The Chaperons 5 to packed house; delighted audience. Mendelssohn Quartette 7 to fair business.

GALVESTON—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Way Down East 5; full house; well pleased. Elizabeth Kennedy 7 presented As You Like It to fair audience; daily appreciative. Two Little Wives 8; large house; pleased. Eben Holden 11. Charles B. Hanford 12. Human Hearts 14. Arizona 15.—AUDITORIUM: Madame Nordica and Duss' Orchestra 5; very large audience.

FORT WORTH—GREENWALL'S OPERA HOUSE (Paul Greenwall, mgr.): Murray and Mack presented A Night on Broadway 2 to well filled house; pleasing performance. A Stranger in New York and A Trip to Chinatown 3, 4 to fair business. The Florida Minstrels 5 to S. R. O.; performance very pleasing. The Chaperons 6 to S. R. O.; performance pleasing. Way Down East 7 to well filled house.

TEXARKANA—HARDIN OPERA HOUSE (James M. Drake, mgr.): Land of Cotton 3 failed to please. The Chaperons 4; poor business; co. good. Charles B. Hanford 5; well received by large houses. Robert Mantell 6; enthusiastically received by full house. Virginia Drew Trescott 9. A Stranger in New York 10. Way Down East 11. When Benben Comes to Town 13.

AUSTIN—HANCOCK OPERA HOUSE (George H. Walker, mgr.): The Chaperons 3, 4. pleased S. R. O. Eben Holden 5; fair business; pleased. Adelaide Thurston 10. Virginia Drew Trescott 11. When Benben Comes to Town 23. Kealey and Shannon 24. University Minstrels (local) 25. Alberta Gallatin 26. The Smart Set 28.

CELEBRITY—BROWN'S OPERA HOUSE (John C. Brown, mgr.): John C. Brown, mgr.: Jack C. Taylor co. 2-7 pleased fair houses, owing to Eagles' Carnival. Plays: The Westerner, A True Kentuckian, The Ranch King, Under Two Flags, Noble, Benbow, and Virginia Drew Trescott 21. A. B. H. Hanford 14. Bubble of Trouble 16.

DALLAS—THEATRE (George Auger, mgr.): A Stranger in New York 5; very light co.; very good business. A Trip to Chinatown 6; unusually good business. Arizona 7. certain large audience. Field's Minstrels 9. Way Down East 11, 12. Happy Hooligan 13, 14.

SHERMAN—OPERA HOUSE (M. Sarason, mgr.): Holden Comedy co. 2-4; good business; excellent co. John C. Brown, mgr.: John C. Brown, mgr.: The Denver Express, Arizona 5; good business; performance fine. Al G. Field's Minstrels 6; S. R. O.; better than ever.

PARIS—PETERSON THEATRE (W. E. Knight, mgr.): Land of Cotton 2; small house; poor co. Her Only Sin 6; light business; good performance. Al G. Field's Minstrels 7; S. R. O.; fine co. Peg Worthington 9. A Runaway Tramp 10. A Gambler's Daughter 12.

DENISON—OPERA HOUSE (M. L. Epstein, mgr.): Arizona 6; crowded house. The Chaperons 7; S. R. O.; well balanced co. A Gambler's Daughter 9. Way Down East 10. Al G. Field's Minstrels 11. Her Only Sin 12.

WILLSBORO—LEVY OPERA HOUSE (Moran and Bounds, mgrs.): Billy Kerand's Minstrels 2; S. R. O. Mendelssohn's Quartette 4; fine performance; good business. Loveless Waits co. 5-7; fair business and performance.

GLASSBORO—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Arizona 4; excellent co.; full house. Holden Comedy co. 5-7. Plays: A Chain of Destiny, Denver Express, Over the Sea, Nobody's Claim; packed houses; performances satisfactory.

DEARWATER—KYLE (E. M. Weis, mgr.): Holmworth-Watkins 2; average house; well pleased. Happy Hooligan 4 drew well; satisfactory performance. Charles B. Hanford 9, 10. Adelaide Thurston 14.

WAXAHACHIE—OPERA HOUSE (J. M. Cunby, mgr.): Ewing-Taylor co. 2-7; large business. Plays: A Gilded Fool, Politician, The Girl from Frisco, Three Musketeers, Lady of Lions, and Hot Old Time; co. excellent.

BONHAM—OPERA HOUSE (V. Steger, mgr.): Murray and Mack 4 in A Night on Broadway; S. R. O.; well pleased (receipts, \$483.50). A Runaway Tramp 7 to fair house; poor co. A Gambler's Daughter 11.

GREENVILLE—KING OPERA HOUSE (Walter Bras, mgr.): Eben Holden 2. pleased small audience. Murray and Mack 3; capacity; pleasing every one. A Trip to Chinatown 7, matinee, and A Stranger in New York, evening, to large audiences.

MCINNEY—OPERA HOUSE (W. Warden, mgr.): A Runaway Tramp 6; poor business and co. Her Only Sin 7; large house; excellent co. Happy Hooligan 20. Charles B. Hanford 21. Human Hearts 27. Waits of New York 28. Peck's Bad Boy Dec. 2.

TYLER—GRAND OPERA HOUSE (A. Bick, mgr.): Murray and Mack 6; excellent performance to S. R. O. (receipts, \$325). Holden Comedy co. 9-11. Al G. Field's Minstrels 13.

BRENNHAM—GRAND OPERA HOUSE (Alex Simon, mgr.): Happy Hooligan 7; pleasing performance to S. R. O. Kerand's Minstrels 21. The Smart Set 28.

MARSHALL—OPERA HOUSE (Livingston and Dohmer, mgrs.): Dora Thorne 2; poor business and co. Murray and Mack 3; S. R. O.; satisfactory performance. Al G. Field's Minstrels 14.

DENTON—WRIGHT'S OPERA HOUSE (V. E. Flow, mgr.): Ewing-Taylor 3-7. Her Only Sin 13. Charles B. Hanford 20. Peck's Bad Boy Dec. 1. Virden Theatre co. 5.

HENDERSON—OPERA HOUSE (Dreoten and De Lamar, mgrs.): Empire Dramatic co. 2-4 in Knobs o' Tennessee and An Escape from Sing Sing; performances very poor; fair house.

CORSICANA—MERCHANTS' OPERA HOUSE (L. O. Bevere, mgr.): Eben Holden 3. pleased small house. Al G. Field's Minstrels 4; full house; audience well pleased. Her Only Sin 9.

PITTSBURG—OPERA HOUSE (Hess and Goldberg, mgrs.): A Runaway Tramp 4; fair business dissatisfied. The Merchant of Venice 25. Reaping the Harvest Dec. 2.

HONEY GROVE—OPERA HOUSE (A. P. Henderson, mgr.): Peg Worthington 10. Donna Troy Stock co. 16-18 canceled. A Runaway Tramp 18.

CLARKSVILLE—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Her Only Sin 5; fair co.; good business. Al G. Field's Minstrels 13.

TEMPLE—EXCHANGE OPERA HOUSE (James Rudd, mgr.): Eben Holden 5; fair performance to poor business.

BELTON—GRAND OPERA HOUSE (J. H. Head, mgr.): Billy Kerand's Minstrels 2; good co.; large house.

BROWNWOOD—MIRTH OPERA HOUSE (Ray Harryman, mgr.): Dark.

SAN ANGELO—OPERA HOUSE (Fred Gerber, mgr.): Thomas McClary 7; fine lecture to full house.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE (George D. Fryer, mgr.): Are You a Mason 5, 7 to 10. Light audience. Soldiers of Fortune 9-11.—GRAND THEATRE (Jones and Hammer, mgrs.): The Hills of California 2-4 to good houses. Lillian Mason co. in Park 5-7 to houses packed to fair; fair co. A Life's Mistake 9-11.

PARK CITY—DEWEY THEATRE (F. J. McLaughlin, mgr.): The Dairy Farm 7; fine co.; fair business. A Little Outcast 12. In Convict Stripes 14. A Star Boarder 18. Fox Grandpa 24. Uncle Josh Sprague 28. The County Fair Dec. 2. The Little Dragon 7. Aubrey Boucault 10. The Rivals 12. Along the Kennebec 25. Miss New York, Jr. 31.

ST. ALBANS—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Ten Nights in a Bar Room 11; good attendance; performance poor. Gay Mr. Goldstein 12. Along the Kennebec 14. More than Queen 20. Lacie's Minstrels 25.

BRATTLEBORO—AUDITORIUM (George E. Fox, mgr.): Katzenjammer Kids 5; poor performance; light business. The Chaperons 10; threeome entertainment; small house.

BENNINGTON—OPERA HOUSE (Goldsmith and Wood, mgrs.): Grace George in Pretty Peggy 10 to S. R. O.; fine performance. The Eleventh Hour 14.

ROUTLAND—OPERA HOUSE (A. W. Higgins,

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mgr.): The Gay Mr. Goldstein 10 to very poor house; good performance. The Missouri Girl 17.
SPRINGFIELD-OPERA HOUSE (George H. Stiles, mgr.): The Missouri Girl 30.
WARRE-OPERA HOUSE (W. W. Lapoint, mgr.): Stetson's U. T. C. 20.
BELLOWS FALLS-OPERA HOUSE (John E. Brennan, mgr.): Shipman's U. T. C. 14.

VIRGINIA.

RICHMOND-ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Charles W. Rex, mgr.: The Smart Set 5; fair co.; topheavy. Gertrude Cochran 18. The Sward of Justice 6; 7; poor co. and business. Nat. M. Willis in A Son of Rest 9; fine co. to large business. When Johnny Comes Marching Home 10, 11; good co. and business. Quinlan and Wall's Minstrels 18. H. H. Southern 20, 21. The Burgomaster 21. Holly Tolly 25, 26. The Cavalier 27, 28.—**BIJOU THEATRE** (Jake Wells, mgr.): Charles I. McKee, bus. mgr.: The Night Before Christmas 9-14; fair co. to good business. Her Marriage Vow 16-21.
NEWPORT NEWS-ACADEMY OF MUSIC (Harry Bernstein, mgr.): Two Johns Oct. 31 failed to please small audience. Smart Set 2; S. R. O.; excellent. The Fatal Wedding 3 pleased large audience. Amelia Ringman 4; excellent performance; fair attendance. Gertrude Cochran 5; satisfactory performance; small attendance. When Johnny Comes Marching Home 9; good performance and business. Lewis Morrison 10 pleased; fair attendance. The Christian 12. The Mocking Bird 13. H. H. Southern 16. Quinlan and Wall's Minstrels 19. Holly Tolly 21.

NORFOLK-ACADEMY OF MUSIC (Corbin Shield, mgr.): Amelia Ringman in The Frisky Mrs. Johnson 5; business very good; performance excellent. Lewis Morrison 9; business fair; performance satisfactory. Nat. M. Willis in A Son of Rest 10; business and performance very good. The Christian 11; business and co. fair. Viola Allen 12. The Mocking Bird 14. E. H. Southern in The Front Prince 17, 18.—**THE GREAT BY** (Otto Wells, mgr.): Her Marriage Vow 9-14 pleased very large audiences. Bijou Comedy co. 16-21.
STAUNTON-OPERA HOUSE (Barkman and Shultz, mgr.): Mabel Paige co. 2-7 opened to S. R. O.; business continued good. Plays: Tennessee's Pardner, Circus Girl, A Girl from the West, The Lion and the Mouse, A Battle for Life, Cinderella, and Our New Minister; co. pleased. Gertrude Cochran 3 to poor business; co. very good. When Johnny Comes Marching Home 13. Tascas's Band 18. The Burgomaster 21.

CHARLOTTESVILLE-AUDITORIUM (J. J. Leterman, mgr.): The Smart Set 6 pleased large house. Gertrude Cochran in The Power of the Second 9 disappointed fair audience. When Johnny Comes Marching Home 12 pleased an immense house. Quinlan and Wall's Minstrels 16. Jane Kennard in Under Two Flags 17. Peruch-Beldini co. 19-21. The Burgomaster 22. Dr. Jekyll and Mr. Hyde 25.

ROANOKE-THATRE (The Smart Set 7; good performance; fair business. Henry F. Willard and co. 9-14 opened to good business; pleased. Plays: Princess of Patches, The Lion and the Mouse, Our Young Minister, Cinderella, for Life. Quinlan and Wall's Minstrels 14. E. H. Southern in The Front Prince date changed from 19 to 21.

FREDERICKSBURG-OPERA HOUSE (Goldsmith and Hirst, mgrs.): Romeo and Juliet 6 to packed house; very fine performance. Peruch-Beldini 9-16 opened with the Girl from Tennessee; co. very poor; attendance fair. Dr. Jekyll and Mr. Hyde 25.

DANVILLE-ACADEMY OF MUSIC (J. B. Wood, mgr.): Hottest Coon in Dixie 7; small house; fair performance. Gertrude Cochran 11. Helen May Butler's Band 12.

HARRISONBURG-ASSEMBLY HALL (W. A. Brathwaite and Co., mgrs.): Helen Butler's Band 4; most excellent entertainment; poor house; receipts \$80.

PETERSBURG-ACADEMY OF MUSIC (William E. French, mgr.): The Smart Set 4 pleased good business. Holly Tolly 20. The Burgomaster 25.

WASHINGTON.

WALLA WALLA-THATRE (Helling and McCabe, mgrs.): E. J. Nixon, mgr.: Reuben in New York 2; good business; co. fair. Uncle Josh Spruceby 7; fair business; co. poor. King Dodo 9. West's Minstrels 10.—**ITEM**: Charles F. Van De Water has resigned the position as manager of the Walla Walla Theatre, and the position has been filled by R. J. Nixon.

SPOKANE-THATRE (Dan L. Weaver, mgr.): Rose Melville in S-S Hopkins 1, 2; large attendance. James Neill co. 5-7 in A Gentleman of France and A Bachelor's Romance were presented; large business.

AUDITORIUM (Harry C. Hayward, mgr.): Yon Yonson 5-7; play was well presented; good attendance.

TACOMA-THATRE (Calvin Helling, mgr.): James Neill in A Gentleman of France 1, 2, to good business; co. good. King Dodo 3; overrunning houses. Floradora 4; house good; co. was in a railroad wreck in Oregon.

WEST VIRGINIA.

PARKERSBURG-CAMDEN THEATRE (Edstein Brothers, mgrs.): The Devil's Auction 11; small audience. Miss Bob White 13. The Parish Priest 16. Mrs. Le Moyne 21. Mildred Holland in The Lily and the Prince. Edith Foster in The Girl of the Year. 26.—**AUDITORIUM THEATRE** (W. E. Kemery, mgr.): Oriental Burlesquers 10; poor performance; large audience. Barlow and Wilson's Minstrels 11; poor house and performance. Helen Grantley in In the Palace of the King 12. A Scout's Revenge 13. Myrtle-Harder co. 14. Garner Stock co. 16-21.

HUNTINGTON-THATRE (M. E. Rice, mgr.): A Devil's Auction 7; good co.; excellent business. Tim Murphy in The Man from Missouri 11 pleased good business. The Scout's Revenge 14. The Burgomaster 17. Sweet Clover 20. Howard-Dorsett co. 23-28. At Cripple Creek Dec. 2. St. Plunkard 5. Al. G. Field's Minstrels 8. David Harmon 11.—**ITEM**: The burning of the theatre at Oklahe, Kan., destroyed entire scenery, wardrobe, etc., of Two Merry Tramps, proprietorship of Manager Rice.

WHEELING-COURT THEATRE (E. B. Franzheim, mgr.): Joseph Jefferson 14. Sadie Martinot 17. Mrs. Le Moyne 20. Mildred Holland 21. Viola Allen 25.—**GRAND OPERA HOUSE** (Charles A. Feinler, mgr.): The James Boys in Missouri 5-7; large business. Two Little Waifs 9-11. S. R. O.; every performance. The Murderer's Daughters 12-14. One Night in June 16-18. The Stain of Guilt 19-21. Irene Myers 23-28.

CHARLESTON-BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Nip and Tuck 7; fair business. Devil's Auction 9; excellent business; good performance. Nellie Lyon 10-21 (except 17). The Burgomaster 17. Alexander Comedy co. 23-25. "Way Down East 26. The Nightingale 30. The Moonshiner's Daughter Dec. 1. Elizabeth Kennedy 5.

WELLSBURG-BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dilger-Cornell co. 9-14 pleasing good houses. Plays: Princess of Patches, The Minister's Brother, A True Kentuckian, Enemies for Life, Resurrection, and The Dice of Death. W. L. Chandler 16.

CLARKSBURG-TRADE'S GRAND OPERA HOUSE (R. A. Farland, mgr.): Lovers' Lane 7; fair performance; large business. The Parish Priest 10. A Devil's Auction 12. Myrtle-Harder co. 16-21. Porter J. White in Francesca da Rimini 24. At Cozy corners 27.

MANNINGTON-OPERA HOUSE (J. M. Barrack, mgr.): Dare Devil Dorothy Oct. 20; good house and co. Shooting the Chutes 26; good house; poor performance. Just Struck Town 2. Barlow and Wilson's Minstrels 6. The Scout's Revenge 10.

MARTINSBURG-CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Parker Concert co. 5 pleased small house. Carroll Comedy co. opened 9-14 to large house. Nellie Lyon 16-21 (except 17). Francesca da Rimini 24.

NEW MARTINSVILLE-GRAND OPERA HOUSE (J. J. Handron, mgr.): A Scout's Revenge 11; co. below average; fair house. Helen Grantley 14 in The Palace of the King 15. The Heart of Romance 24. At Cozy Corners 28. The Heart of Texas Dec. 3.

SISTERSVILLE-AUDITORIUM (A. R. Doyle, mgr.): Other People's Money 11 cancelled. Helen Grantley in In the Palace of the King 13. The Parish Priest 17. Sweet Clover 25. A Life's Mistake 26.

WESTON-CAMDEN OPERA HOUSE (George V. Finster, mgr.): Helen Grantley in In the Palace of the King 9; excellent performance; fair business. Lovers' Lane 10; good performance; poor business.

GRAFTON-BRINKMAN'S OPERA HOUSE (Charles Brinkman, mgr.): Lovers' Lane 5; very pleasing performance to good business. The Parish Priest 12. Edwards Stock co. 16-21. A Life's Mistake 24.

BLUEFIELD-ELKS' OPERA HOUSE (A. H. Land, mgr.): Lewis Morrison in Faust 14. The Burgomaster 19.

WISCONSIN.

SUPERIOR-MUSIC HALL (Keough and Alvord, mgrs.): Dark.—**GRAND OPERA HOUSE**: Under Southern Skies Oct. 26 to poor business. Alexander's Minstrels 27 to small house. The Two Sisters 28. The Burgomaster 29 to fair house. Quinley Adams Sawyer 31; light. When Knighthood Was in Flower 3; small attendance. The Prince of Pilsen 6; good co. to fair business. Jefferson De Angelis 7; small house. White Mahatma 8; light. Walker White-side 9. A Friend of the Family 10. Lulu Glaser 12. Shore Acres 19. Mary Shaw 20. West's Minstrels 24.

Katherine Willard 26. Reuben in New York 28. Floradora 30.

OSHKOSH-GRAND OPERA HOUSE (J. E. Williams, mgr.): At Sandy Bottom 8; good house. Lulu Glaser in Lady Varden 9; house packed; performance fine. Gideon's Minstrels 12. Wm. Knighthood Was in Flower 13. A Friend of the Family 15. Theodore Thomas' Chicago Orchestra 16. Mary Shaw in Ghosts 17.

FOND DU LAC-CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Under Southern Skies 6 pleased fair house. At Sandy Bottom 7; co. and houses poor. Gideon's Minstrels 11; co. and house fair. The Power Behind the Throne 13. Mary Shaw in Ghosts 16. Kennedy Players 17-21. Arizona 28. Buried at Sea Dec. 2.

GREEN BAY-THATRE (John B. Arthur, mgr.): Under Southern Skies 3; fine house and attraction. Two Little Vagabonds 6 failed to appear. Camille 8; usual full Sunday night house; fair co. When Knighthood Was in Flower 12. At Sandy Bottom 13. The Power Behind the Throne 17. On the Bridge at Midnight 20. Gideon's Minstrels 22. Mrs. Wiggs 23.

EAU CLAIRE-GRAND OPERA HOUSE (C. D. Moon, mgr.): William Owen in When Louis XI Was King 4; fair business; good performance. Susanne Adams 5; packed house thoroughly satisfied. Lulu Glaser 11. Thomas Orchestra 17. Quinley Adams Sawyer 18.

RACINE-BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Sandy Bottom 3; light business; best of satisfaction. Under Southern Skies 5; fine production; capacity. The Show Girl 10. The Power Behind the Throne 12. The Prince of Pilsen 19. Charles A. Loder 23. At the Bridge at Midnight 25.

JANESVILLE-MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Down by the Sea 7 pleased fair house. Gideon's Minstrels 9; large house; good performance. Under Southern Skies 10. Mrs. Wiggs 17. Katzenjammer Kids 19. Buried at Sea 21.

APPLETON-THATRE (John Conway, mgr.): Under Southern Skies 4 pleased large house. Down by the Sea 6; poorly received; fair house. At Sandy Bottom 11. A Friend of the Family 16. On the Bridge at Midnight Behind the Throne 19. On the Bridge at Midnight 21. Arizona 26.

WATERTOWN-TURNER OPERA HOUSE (E. A. Newman, mgr.): Down by the Sea 8; good co.; large house. The Power Behind the Throne 12. The Prince of Pilsen 27. The Princess Child Dec. 6. Jules Grau Opera co. 13. The Storms 20.

MERRILL-BERARD OPERA HOUSE (Charles Quin, mgr.): Camille 1 cancelled. Strayed from London 16 cancelled. A Boy Wanted 12 cancelled. Gideon's Minstrels 17. The Power Behind the Throne 21. Sandy Bottom 23. Carmen 26.

ASHLAND-GRAND OPERA HOUSE (W. T. Seeger, mgr.): Beyond the Law 12. The Sleeping City 13. A Mysterious Model 14. Shore Acres 18. Mary Shaw 21. At Sandy Bottom 25. The Burglar 26. Mrs. Wiggs of the Cabbage Patch 28.

NEILLSVILLE-GRAND OPERA HOUSE (J. W. Hommel, mgr.): Camille 2; excellent co.; good business. Schiller Male Quartette 5 pleased large audience. Ten Nights in a Bar Room 17. The Burglar 19. Slaves of the Mines Dec. 29.

SHEBOYGAN-NEW OPERA HOUSE (W. H. Stoddard, mgr.): Under Southern Skies 7 to capacity; excellent satisfaction. At Sandy Bottom 10. The Power Behind the Throne 16. Milwaukee Palace Theatre co. 19.

STEVENS POINT-NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Under Southern Skies 5 to \$360.00, and gave excellent satisfaction. Gideon's Minstrels 16. The Power Behind the Throne 20.

WAUSAU-GRAND C. S. Cone, mgr.): Camille 13. Gideon's Minstrels 17. On the Bridge at Midnight 19. At Sandy Bottom 21. The Power Behind the Throne 23. Arizona 25.

BELOIT-WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Sandy Bottom 4 pleased fair house. Fantasia (local) 6; large house. Gideon's Minstrels 7 pleased good business. Grace Hayward co. 16-21.

PORTAGE-OPERA HOUSE (A. H. Carnegie, mgr.): The Burglar 13. Georgia Hayser in Camille 16. Miss Strohm in Carmen 21.

LA CROSSE-THATRE (J. Straas, mgr.): Mary Shaw in Ghosts 10 pleased good house.

WAUPACA-CITY OPERA HOUSE (R. J. Havenor, mgr.): At Sandy Bottom 13.

KENOSHA-RHODE OPERA HOUSE (Joe Rhode, mgr.): The Show Girl 8.

WYOMING.

LARAMIE-NEW GRAND (William Marquardt, mgr.): In a Woman's Power 2; fair co. to good business.—**OPERA HOUSE** (H. E. Root, mgr.): Down Mobile 5; good co. and business.

CHEYENNE-TURNER HALL THEATRE (Paul Bailey, mgr.): In Convict Stripes 9 pleased good house. Ten Nights in a Bar Room 16.

CANADA.

LONDON, ONT.-GRAND OPERA HOUSE (F. X. Kormann, mgr.): Chauncey Olcott in Terence 5; good performance to fair attendance. Beyond Pardon 7 to light business. The Real Widow Brown 9; creditable performance to good house. Grand Opera co. in El Capitán 13. The Burglar 14. Al. H. Wilson in A Prince of Tatters 16. Aubrey Boncicault in Captain Charles 21. In the Palace of the King 23. The Girl and the Judge 19. Gay Brothers' Minstrels 14.

LONDON, ONT.-OPERA HOUSE (Alex. Harley, mgr.): Dainty Patee Burlesquers 6, 7; good performance to good business. Rowland and Young's Bijou Comedy co. 16-21.

OTTAWA, ONT.-RUSSELL THEATRE (P. Gorman, mgr.): For the first time in this theatre, one of H. W. Savage's musical comedies, The Prince of Pilsen, 6, 7; play and players were well received; each number was repeatedly encored; house taxed to capacity every evening. Beyond Pardon 9. Robert Burns 13, 14.—**GRAND OPERA HOUSE** (R. J. Birdwhistle, mgr.): Holden Brothers Comedy co. 9-14, presenting Sappho and The Denver Express; performance and business fair.

HAMILTON, ONT.-GRAND OPERA HOUSE (Whitney and Small, mgrs.): A. R. Loder's mgr.: Chauncey Olcott 6, 7 in Terence; fine performance to packed houses. Jules Grau Opera co. 9 presented Isle of Champagne to fair business; co. not capable. The Burglar 12; fair business and performance. Beyond Pardon 13, 14. Al. H. Wilson in Aubrey Boncicault 20. The Real Widow Brown 21.

KINGSTON, ONT.-GRAND OPERA HOUSE (W. C. Martin, mgr.): Holden Brothers co. 6, 7, presenting Sappho, The Denver Express, and Nobody's Claim; fair co. and business. Burns 13, 14. Wilson's Minstrels 14. Wealth and Poverty 23. Somers Stock co. 20-Dec. 5. The Fortune Hunter 15. The Rivals 17. The Middleman 21.

ST. THOMAS, ONT.-NEW GRAND OPERA HOUSE (George Stacey, mgr.): Powell's magician, 4; fair business pleased. Beyond Pardon 9. Isle of Champagne 12.—**NEW DUNCOMBE OPERA HOUSE** (T. H. Duncombe, mgr.): Colonial Moving Pictures 4; good business. Rowland and Young's Bijou Comedy co. 9-14.

CHATHAM, ONT.-GRAND OPERA HOUSE (F. H. Brisco, mgr.): Local Concert 2. School Concerts 6-8. S. R. O. McKeough School Concert 11, 12. Grand Opera co. 13 cancelled. Robert Burns 13, 14. The Real Widow Brown 17. Liquid Air 20. The Burglar 27.

VANCOUVER, B. C.-OPERA HOUSE (E. R. Richters, mgr.): King Dodo Oct. 30; poor co. to S. R. O. West's Minstrels 5 pleased large audience. Floradora 6. Yon Yonson 13.—**THEATRE ROYAL** (C. Berch, mgr.): Dark.—**ITEM**: C. Berch has leased the Theatre Royal and will open a stock co. 23.

BARRIE, ONT.-GRAND OPERA HOUSE (John Powell, mgr.): Jarvis Smiley Concert 20. Excellent concert to fair business. Beyond Pardon 6; good co. and business. The Gay Mr. Goldstein Dec. 4. When the Bell Tolls 15.

QUEBEC, QUE.-AUDITORIUM THEATRE (A. J. Small, prop.): J. E. Turton, mgr.: Sunner's Stock co. 2-7; good business. Same co. opened its second and last week 9 to a good house. Over Niagara Falls 16-18. Culhane, Chase and Weston's Minstrels 19-21.

ST. CATHARINES, ONT.-GRAND OPERA HOUSE (C. W. Neale, mgr.): Robert Burns 2; fair performance to poor business. The Pride of Jennies 7; excellent performance to fair business. The Burglar 11.

BERLIN, ONT.-OPERA HOUSE (C. E. Meyer, mgr.): Gay Paree Burlesquers 5; fairly clever performance; large male audience. Beyond Pardon 11; fair co.; poor business. Elmer Buffham 16 in The Merchant of Venice. The Real Widow Brown 19.

ST. JOHN, N. B.-OPERA HOUSE (A. O. Skinner, mgr.): Jarvis Smiley Concert 20. Excellent concert to fair business. Beyond Pardon 6; good business. The Gay Mr. Goldstein Dec. 4. When the Bell Tolls 15.

GALT, ONT.-SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): The Pride of Jennies 6; fair house pleased. Beyond Pardon 10; large houses; fair performance.

LINDSAY, ONT.-ACADEMY OF MUSIC (Fred Burke, mgr.): Beyond Pardon 5; good house and performance. Robert Burns 7; fair performance; small house. Jarvis Smiley Concert 20.

PETROLIA, ONT.-VICTORIA OPERA HOUSE (Dunlop and Huttercroft, booking agents): Gay Brothers' Minstrels 10; excellent performance; full house.

OSHAWA, ONT.-OPERA HOUSE (J. W. Babcock, mgr.): Real Widow Brown 6 pleased large house. Broadway Comedians 16.

WOODSTOCK, ONT.-OPERA HOUSE (Charles A. Pyne, mgr.): Jules Grau Opera co. in The Wizard of the Nile 11; fair performance and business.

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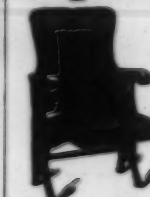
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